

The Picture of Dorian Gray

When the superbly handsome Dorian Gray sees his portrait he makes a terrible wish: that the portrait will grow older and that he will remain young forever. What happens to the portrait that no one ever sees? This disturbing story of a man who is willing to sell his soul for eternal youth while pursuing pleasure and passion was first published in 1890. It is Oscar Wilde's only novel and one of his most celebrated works.

- Wide range of activities practising the four skills
- FCE-style activities
- Trinity-style activities (Grades 7/8)
- Dossiers on *The Aesthetic Movement* and *Oscar Wilde's London*
- Internet projects
- Recording of parts of the text
- Exit test with answer key



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Step Two	■	CEFR B1.1	Exam Preparation PET
Step Three	■	CEFR B1.2	Exam Level PET
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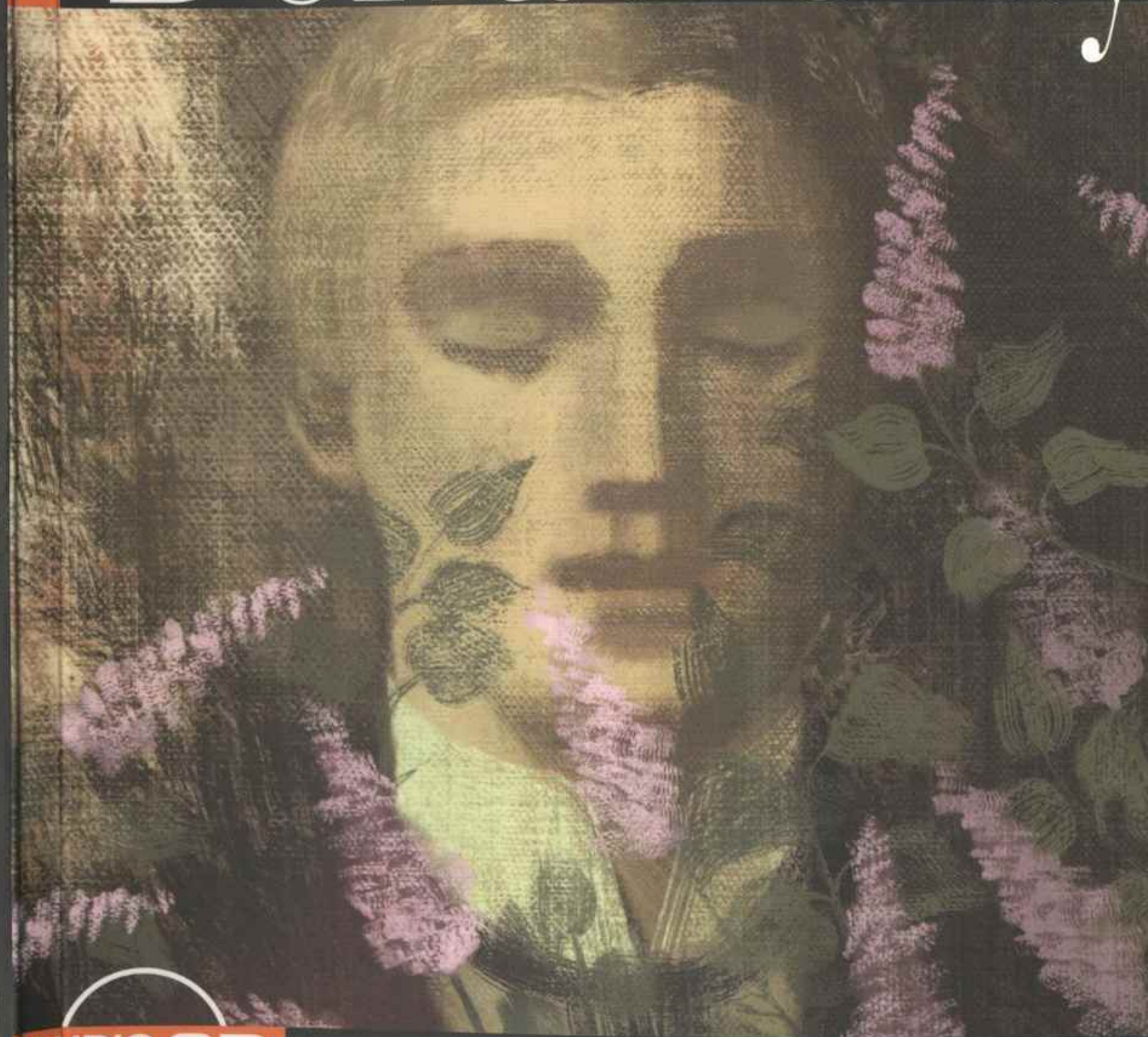
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Step Five **B2.2**

Oscar Wilde

The Picture of Dorian Gray

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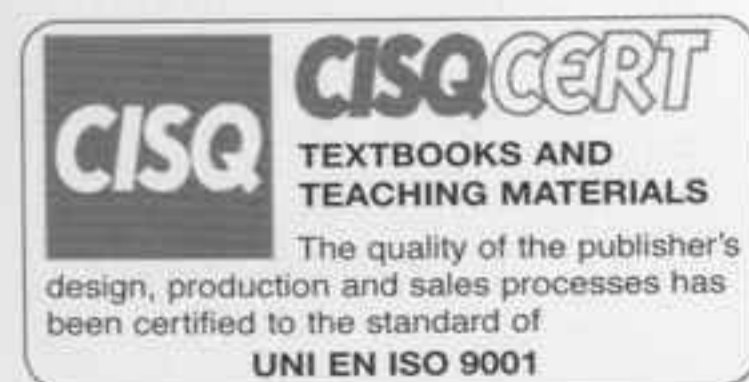
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EXIT TEST 140

KEY TO EXIT TEST 143

FCE First Certificate in English Examination-style activities

T: GRADES 7-8 Trinity-style activities (Grades 7-8)

Chapters 1, 2, 4, 5, 6, 7, 9, 10, 11, 12 are recorded.

 These symbols indicate the beginning and end of the
 extracts linked to the listening activities.



Oscar Wilde (1854).

A Note on Oscar Wilde

● Oscar Fingal O'Flahertie Wilde was born on 16 October 1854 in Dublin, Ireland. His father, Sir William Wilde, was an important surgeon, and his mother was an Irish nationalist poet.

He studied at Trinity College in Dublin and in 1875, at the age of 20, won a scholarship¹ to study at Oxford University, where he was an outstanding scholar and a promising poet.

1. **scholarship** : financial aid given to a student to pay for his studies.

While at Oxford he was deeply influenced by the aesthetic theories of two eminent art critics, John Ruskin and Walter Pater.

Wilde remained a great aesthete throughout his life and pursued beauty in all its forms – literature, the arts, interior design, clothes, furniture and objects.

In 1879 Wilde moved to London where he began writing and mixing in high society. He soon became known as a great wit,¹ a brilliant conversationalist and an eccentric – he shocked and delighted his listeners.

In 1882 he published his first book, *Poems*, and toured and lectured in the United States. On his return to London in 1884 he married Constance Lloyd and they had two sons, Cyril (1885) and Vyvyan (1886).

The Happy Prince and Other Tales, a collection of stories for children, was published in 1888 and Wilde was now famous in London as a writer.

The Picture of Dorian Gray (1891) was Wilde's only novel and it was immediately attacked by the critics because of its ambiguous morality and allusions.

Between 1891 and 1895 Wilde wrote a series of highly successful plays: *Lady Windermere's Fan*, *A Woman of No Importance*, *An Ideal Husband* and his masterpiece, *The Importance of Being Earnest*.

In 1895 Wilde was accused of homosexuality, which was illegal in England at that time. After the trial² he was sentenced to two years' imprisonment and hard labour. While in prison, he wrote *De Profundis*, a long letter to his friend Lord Alfred Douglas, which was published after his death.

1. **wit** : a person who has the ability to say clever, amusing things.

2. **trial** : legal proceedings in a court of law.

After his release from prison Wilde was a ruined man. He went to live in France, where he wrote his moving poem, *The Ballad of Reading Gaol* (1898). He died in poverty of meningitis in Paris on 30 November 1900.



Hurd Hatfield in a scene from the film *The Picture of Dorian Gray* (1945).

Wilde and *The Picture of Dorian Gray*

Oscar Wilde had been thinking about creating a major novel for some time. In 1884 he often visited the studio of a painter friend called Basil Ward. One day the sitter at Ward's studio was a very handsome young man who impressed Wilde greatly.

'What a pity,' Wilde said to Ward afterwards, 'that such a glorious creature should ever grow old!' The painter agreed and, laughing, added that it would be wonderful if the boy could always remain young while the portrait aged in his place. From these beginnings the idea for Wilde's first and only novel, *The Picture of Dorian Gray*, grew. It is interesting to note that the painter in the novel is called Basil.

In September 1889 J. M. Stoddart, an American editor from Philadelphia, was visiting London. He was there to introduce his literary magazine *Lippincott's Monthly Magazine* and to meet writers who could contribute to his publication.

Stoddart invited Oscar Wilde and Sir Arthur Conan Doyle to dinner and asked both men to write a story for his magazine. *The Picture of Dorian Gray* was the result. It was published in the July 1890 issue of *Lippincott's* and went from page 3 to 100. The fact that the novel appeared in a magazine enabled Wilde to reach a greater number of readers.

As soon as *The Picture of Dorian Gray* appeared in *Lippincott's*, it created a scandal among the critics because they considered it immoral. Oscar Wilde replied to the unfavourable reviews with

elegance and restraint. However, the scandal that followed contributed to the success of the novel, which was shorter than the version we know today. Wilde added six chapters and elaborated others before publishing it in book form the following year. He also added the famous Preface, a series of aphorisms in answer to some of the criticisms. These include the statement: 'There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all.'

1 Are the following sentences true (T) or false (F)?

- | | T | F |
|---|--------------------------|--------------------------|
| 1 Wilde wrote other novels as well as <i>The Picture of Dorian Gray</i> . | <input type="checkbox"/> | <input type="checkbox"/> |
| 2 Wilde also wrote stories for children. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3 The idea for <i>The Picture of Dorian Gray</i> came to Wilde when he was in Basil Ward's studio. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4 J. M. Stoddart wrote reviews for a British publication called <i>Lippincott's Monthly Magazine</i> . | <input type="checkbox"/> | <input type="checkbox"/> |
| 5 When <i>The Picture of Dorian Gray</i> first appeared it received excellent reviews from the critics. | <input type="checkbox"/> | <input type="checkbox"/> |
| 6 Before publishing the novel in book form Wilde added six chapters and elaborated others. | <input type="checkbox"/> | <input type="checkbox"/> |
| 7 In the Preface, Wilde apologises for having created a scandal with the publication of his novel. | <input type="checkbox"/> | <input type="checkbox"/> |



Oscar Wilde's house at 34 Tite Street, Chelsea, London.

Before you read

1 Reading pictures


Look at the picture on page 11. Describe what you can see in the room. What are the two men doing? What are they looking at? What sort of atmosphere is there?

2 Listening

Listen to the first part of Chapter 1. For questions 1-10, complete the sentences. There is an example at the beginning (0).

- 0 In the studio, there was a strong perfume of roses
- 1 Lord Henry was relaxing on a divan
- 2 The man in the portrait was young and
- 3 Basil Hallward sat looking at his work
- 4 Lord Henry told Basil that the portrait was the artist's
- 5 Lord Henry said the portrait should be
- 6 Basil said the portrait contained a lot of
- 7 Lord Henry said that Basil and the man in the portrait were
- 8 Basil's hair was while the man in the portrait had fair hair.
- 9 Another difference was that Basil had a strong face but the man's features were
- 10 Basil's expression was

Now read the first part of Chapter One and check your answers.

The studio was filled with the rich perfume of roses, and the light summer wind brought the heavy scent of lilac from the garden through the open door. 

Lord Henry Wotton was lying on a divan smoking one of his innumerable cigarettes. Beyond the soft buzzing of the bees in the garden, the distant noise of London could be heard.

In the centre of the room, on an artist's easel,¹ stood a portrait of an extraordinarily beautiful young man. Basil Hallward, the artist, was sitting in front of it, smiling at his work of art.

'It is your best work, Basil, the best thing you've ever done,' said Lord Henry languidly. 'You must send it to the Grosvenor. The Grosvenor is the only place to exhibit it.'

'I don't think I shall send it anywhere,' he answered.

Lord Henry looked at him through the thin blue smoke of his cigarette. 'Not send it anywhere? My dear man, why not? What

1. **easel** : a frame to hold up or display a painting (see picture on page 11).



odd people you painters are! You do anything in the world to become famous, and when you're famous you're not happy!

'I know you'll laugh at me,' Basil replied, 'but I really can't exhibit it. I've put too much of myself into it.'

Lord Henry laughed. 'Too much of yourself into it! Basil, I didn't know you were so vain. You have black hair and a strong face. This young Adonis¹ has delicate features, fair hair and looks as if he were made of ivory and rose leaves. And you — well, you have an intellectual expression, and beauty ends where an intellectual expression begins. You don't look like your mysterious young friend at all. By the way, you haven't told me his name.'



'You don't understand me, Harry,' answered the artist. 'Of course I don't look like him. Dorian Gray is beautiful, and we all must pay for the gift the gods have given us, whether it is beauty, or intellect. It's better not to be different from others. The ugly and the stupid have the best of it in this world.'

'Dorian Gray? Is that his name?' asked Lord Henry.

'Yes, but I didn't want to tell you.'

'Why not?'

'Oh, I can't explain. When I like people immensely I never tell their names to anyone. It's like losing a part of them. I love having secrets.'

'You seem to forget that I'm married, and in marriage secrets are absolutely necessary. I never know where my wife is and my wife never knows where I am. When we meet, which we occasionally do, we tell each other the most absurd stories with the most serious faces.'

'I hate the way you talk about your married life, Harry,' said

1. **Adonis** : in Greek mythology, a handsome young man.

Basil. 'I think you're a very good husband, but you're ashamed of your virtues. Your cynicism is simply a pose.'

Lord Henry laughed and the two men went out into the garden.

After a while Lord Henry pulled out his watch. 'I must go now, Basil, but before I go I want to know the real reason why you don't want to exhibit Dorian Gray's picture.'

'Harry,' said Basil, 'every portrait that is painted with feeling is a portrait of the artist, not of the sitter.¹ I will not exhibit this picture because I'm afraid it shows the secret of my heart.'

Lord Henry laughed. 'And what is that?'

'I'm afraid you'll hardly understand it.'

Lord Henry picked a pink daisy² from the grass and said, 'I can believe anything if it's incredible.'

'The story is simply this,' said the painter. 'Two months ago I went to a party at Lady Brandon's. After I'd been in the room about ten minutes, I suddenly felt that someone was looking at me. I turned around and saw Dorian Gray for the first time. When our eyes met I grew pale with terror. I knew I'd met someone whose personality could absorb my soul and my art! I had a strange feeling that Fate had prepared exquisite joys and sorrows. I was afraid and wanted to leave the room. Lady Brandon stopped me and suddenly I found myself face to face with this young man. We were quite close and our eyes met. I asked Lady Brandon to introduce me to him.'

'Tell me more about Dorian Gray,' Lord Henry said. 'How often do you see him?'

'Every day. I couldn't be happy if I didn't see him every day. He's absolutely necessary to me.'

1. **sitter** : a person who sits as a model for a painter.

2. **daisy** : a small flower with a yellow centre and small white petals.

FCE 3 Word formation

Read the text below. Use the word given in capitals at the end of some lines to form a word that fits in the space in the same line. There is an example at the beginning (0).

Basil tells Lord Henry of his feelings for Dorian. The artist is (0) *desperately*... serious whilst his friend remains his (1), cynical self. Both characters introduce themes that are developed in the story. Lord Henry is a symbol of the hedonistic and (2) upper classes that enjoyed ridiculing the Victorian virtues of work and morals, generally associated with the middle classes. Truth is regarded as an (3) and awkward obstacle to pleasure. Henry freely admits to lying to his wife just as she lies to him, stating that 'in (4) secrets are absolutely necessary'. He provides us with several epigrams – short, clever and (5) sentences which Wilde himself was famous for – such as 'I can believe anything if it is incredible'. Against this background Basil communicates to Henry (and consequently to us as readers) the (6) disturbance Dorian Gray has created. The relationship between the artist and the sitter is not one of equal feelings and it represents a series of (7) : Basil adores Dorian and has to see him every day, as he is absolutely necessary also for his art. Dorian, however, is at best charming but at times enjoys hurting the artist. The (8) that Basil feels for the 'young Adonis' is a disturbing (9) of terror and sorrow. He is aware of gaining something from the relationship but also of (10) something. Dorian is also a symbol of beauty but, according to Basil, 'the ugly and stupid have the best of it in this world'.

DESPERATE
TYPE

DECAY

NECESSARY

MARRY

AMUSE

EMOTION

OPPOSE

ADORE

MIX

LOSE

4 Epigrams

Epigrams are short sayings or poems which express an idea in a clever and amusing way.

Oscar Wilde was famous for these. His alter ego in the story, Lord Henry, provides us with an example in the opening chapter. What is it?

5 Vocabulary – feelings

In this story there are allusions to homosexual feelings and relationships; for example, the surprising 'confession' that takes place in Basil's garden. Which words best describe Basil's feelings for Dorian Gray?

admiration anger respect inspiration jealousy
friendship adoration physical attraction indifference love

Support your choices with quotations from Chapter One.

6 Discussion

A The names of the characters have interesting connotations in this novel. 'Dorian' is one of the names for the Greeks, who were renowned for their ideals of classical beauty, which Lord Henry advocates.

The surname 'Gray' suggests Dorian's hidden potential for good or evil, black or white, and therefore 'Gray'.

Lord Henry is often referred to as 'Harry' in the novel. 'Old Harry' is one of the names for the devil in English, so the name might have connotations of the devil in this novel.

If you could change your first name, what would you choose? Why?

B When Basil says: 'I have put too much of myself into (the portrait)', Lord Henry misunderstands him. Basil tells him 'you don't understand me, Henry.'

What is the misunderstanding? Do you think it is deliberate?

Discuss your ideas with your partner.

7 Lady Brandon's diary

Rain again. Oh, how I detest March! The season' has been rather amusing. Last night's party was interesting. The usual people and some rather unoriginal gossip. One new face was a young man named Gray. Basil Hallward was there. I never did like his paintings, poor thing.

Use the following cues in the appropriate form to complete her diary entry for the same day.

- 1 I/see/Basil/stare/Dorian Gray/strange
- 2 he/seem/if/he/see/ghost/
- 3 not/move/all
- 4 everyone/embarrass
- 5 I/have to/do/something
- 6 Both/them/look/each other/without/say/word
- 7 finally/Basil/ask/introduce/Dorian Gray

What an extraordinary thing! Artists are so eccentric.

.....

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1. **the season** : at the time of Wilde's novel, a period of intense social activity for the upper classes.

Before you read



1 Listening

Listen to the first part of Chapter Two. For questions 1-6, choose the best answer, A, B or C.

- 1 When Basil and Henry entered the house, Dorian was
 - A playing the piano.
 - B looking at his unfinished portrait.
 - C reading music.
- 2 How did Dorian feel when he realised that Basil was not alone?
 - A irritated
 - B embarrassed
 - C indifferent
- 3 Lord Henry
 - A could understand why Basil admired Dorian.
 - B couldn't understand why Basil admired Dorian.
 - C could understand why Dorian admired Basil.
- 4 How did Basil feel when Dorian asked him if Henry could stay?
 - A relieved
 - B angry
 - C jealous
- 5 Which does not explain Dorian's fascinations with Lord Henry?
 - A Lord Henry's voice
 - B Lord Henry's use of words
 - C Lord Henry's musical ability
- 6 When Lord Henry realises that Dorian finds him fascinating, he (Lord Henry) feels
 - A surprised.
 - B angry.
 - C irritated.

The Picture

As they entered the house they saw Dorian Gray. He was seated at the piano with his back to them, turning over the pages of some music by Schumann.¹

'You must lend me these, Basil,' he cried.

'That depends on how you sit today, Dorian.'

'Oh, I'm tired of sitting and I don't want a portrait of myself,' answered the boy, turning around. When he saw Lord Henry a faint blush² coloured his cheeks. 'Oh, I beg your pardon, Basil; I didn't know there was anyone with you.'

'This is Lord Henry Wotton, an old friend of mine,' said Basil.

'I'm very pleased to meet you,' said Lord Henry, looking at him. Yes, he was wonderfully handsome, with his scarlet lips,

1. **Schumann** : (1810-56) a German Romantic composer.

2. **blush** : rosy tint.

honest blue eyes and golden hair. His face had the purity and candour of youth that inspired trust.¹ No wonder Basil Hallward worshipped² him.

The painter was busy mixing his colours and getting his brushes ready. Then he turned to Lord Henry and said, 'Harry, I want to finish this picture today. Would you think it very rude of me if I asked you to go away?'

Lord Henry smiled and looked at Dorian Gray. 'Should I go, Mr Gray?'

'Oh, please don't, Lord Henry. Basil is in one of his difficult moods and I hate it when he's difficult. Basil, please ask Lord Henry to stay. I insist.'

Hallward bit his lip. 'If Dorian wishes it, you must stay. And now, Dorian, take your place and don't move about or pay attention to what Lord Henry says. He has a very bad influence on all his friends, except myself.'

While Basil was painting, Lord Henry talked and talked. And he had such a beautiful, musical voice. His fascinating words touched a secret chord in Dorian that had never been touched before. Only music had had this effect on him.

'I believe that the aim of life is self-development: to realise one's nature perfectly. Every impulse we try to kill stays in our mind and poisons us. The only way to get rid of a temptation is to give in to it.'

Dorian began to understand things about himself that he had never understood before. Words! How terrible they were! How clear, and vivid, and cruel!

1. **trust** : honesty.

2. **worshipped** : adored; admired greatly.

Lord Henry watched Dorian with his subtle smile. He knew when to speak and when to be silent. He was surprised at the sudden effect of his words on this fascinating boy.

'Basil, I'm tired of standing,' cried Dorian Gray suddenly. 'I must go and sit in the garden.'

'My dear fellow, I'm so sorry. When I paint I only think of my work. I don't know what Harry has been saying to you, but you have a wonderful expression on your face.'

Lord Henry and Dorian went out into the garden while Basil worked on the portrait. Dorian buried his face in the lilac blossoms and enjoyed their heavy perfume.

Lord Henry murmured, 'You're right to do that. Nothing can cure the soul but the senses, just as nothing can cure the senses but the soul.'

Dorian Gray turned his head away. He liked the tall, graceful young man who was standing by him. But for some reason he felt afraid of him.

'Let's go and sit in the shade,' said Lord Henry. 'You mustn't let the sun burn your face.'

'What does it matter?' cried Dorian Gray, laughing.

'It should matter very much to you, Mr Gray.'

'Why?'

'Because you're young and youth is the one thing that really matters.'

'I don't feel that, Lord Henry.'

'No, you don't feel it now. Some day, when you're old and ugly, you'll feel it terribly. You have a wonderfully beautiful face, Mr

END



Gray. Beauty is a form of Genius. It's one of the great facts of the world, like sunlight or springtime. But your beauty won't last forever. When your youth goes, your beauty will go with it. Live the wonderful life that is in you! Be afraid of nothing. We degenerate into hideous puppets, tormented by the passions and temptations we were afraid to give in to. There is absolutely nothing in the world but youth!

Dorian Gray listened wide-eyed without speaking. He was experiencing a new emotion that he could not express.

Suddenly the painter appeared at the door of the studio. 'Dorian, come in.'

They walked towards the house together.

'You're glad you have met me, Mr Gray,' said Lord Henry.

'Yes, I'm glad now. I wonder if I'll always be glad?' 'Always! That is a terrible word. Women are so fond of using it,' said Lord Henry.

After about a quarter of an hour Basil stopped painting. He stood back and looked at Dorian and the painting. 'It's finished,' he cried and signed his name in red letters on the bottom of the canvas.

Lord Henry examined the picture. It certainly was a wonderful work of art.

'My dear fellow, this is the finest portrait of our times. Mr Gray, come over and look at yourself.'

Dorian looked at the picture and for a moment his cheeks flushed¹ with pleasure. The sense of his own beauty came to him like a revelation. Then he remembered Lord Henry's words about

1. **flushed** : became red.

the brevity of youth and beauty. Yes, he would become wrinkled¹ and old, and all the grace would disappear from his figure. He would become ugly. The thought froze his heart.

'Don't you like it?' cried Hallward.

'Of course he likes it,' said Lord Henry. 'It's one of the greatest things in modern art. I'll pay any sum for it. I must have it.'

'It is not my property, Harry.'

'Whose property is it?'

'Dorian's, of course,' answered the painter.

'He's a very lucky fellow.'

'How sad it is!' murmured Dorian Gray, still staring at his portrait. 'I'll grow old and horrible. But this picture will always remain young. If it were only the other way. I wish I could stay young and the picture grow old. I'd give everything for that! I'd give my soul² for that!'

Lord Henry laughed. 'I don't think you'd like it, Basil.'

'No, I wouldn't,' agreed Basil.

'Of course, you like your art better than your friends. How long will you like me? Only while I'm beautiful, I suppose. I'm jealous of the portrait, Basil. Its beauty will never die. Lord Henry is perfectly right. Youth is the most important thing in the world. I'll kill myself when I find that I'm growing old!'

'Don't talk like that, Dorian!' said Basil in amazement. 'You're my dearest friend.' Basil turned to Lord Henry and asked angrily, 'What have you been teaching him? Why didn't you go away when I asked you?'

1. **wrinkled** : with lines on the skin.

2. **soul** : (in religion) the part of the body that doesn't die; spirit.

Lord Henry shrugged¹ his shoulders. 'It's the real Dorian Gray — that's all.'

'It isn't. Harry, I can't argue with my two best friends at the same time. Between you both you have made me hate my best work. I'll destroy it now before it destroys our friendship.' He picked up a palette knife.²

Dorian ran towards the painter and stopped his hand.

'Don't Basil! It would be murder!'

'I'm glad you appreciate my work at last, Dorian,' said the painter coldly.

'Appreciate it? I'm in love with it. It's a part of myself.'

Later, while they were having tea, Lord Henry suggested going to the theatre.

'I'd like to come to the theatre with you, Lord Henry,' said Dorian.

'Then you will come. And you will come too, Basil.'

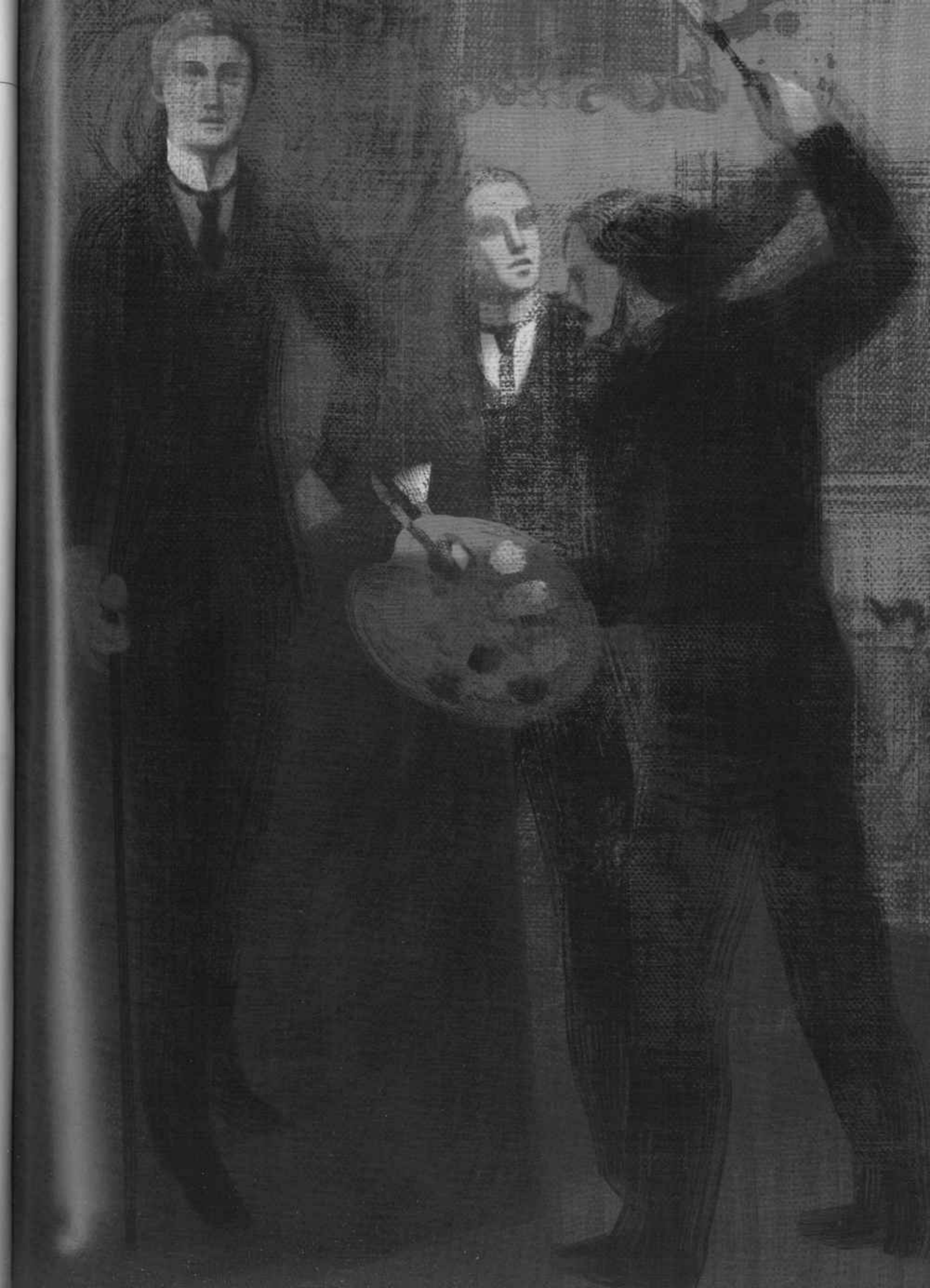
'I can't. I have a lot of work to do.'

'Well, then, you and I will go alone, Mr Gray.'

The painter bit his lip and walked to the painting. 'I shall stay with the real Dorian,' he said sadly.

When the two men had closed the door behind them, Basil flung himself on the sofa and a look of pain came into his face.

1. **shrugged** : raised his shoulders as a sign of indifference.
2. **palette knife** : a knife with a flat, flexible blade used in oil painting.



The text and **beyond****FCE 1 Comprehension check**

For questions 1-8, choose the answer (A, B, C or D) which you think fits best according to the text.

- 1 Why did Basil want Henry to go away? Which answer is not right?
 - A Basil wanted to be alone with Dorian.
 - B Basil was tired of Lord Henry's company.
 - C Basil wanted to finish the portrait of Dorian.
 - D Basil didn't want Dorian to meet Henry.
- 2 Basil Hallward told Dorian that Lord Henry
 - A was his oldest friend.
 - B was a bad influence on everyone he knew.
 - C was an admirer of Basil's art.
 - D could not corrupt him.
- 3 When Dorian asked Basil to interrupt the sitting Basil was
 - A irritated.
 - B apologetic.
 - C upset.
 - D indifferent.
- 4 Which sentence best describes Dorian's initial feelings towards Lord Henry?
 - A He thought Lord Henry was a rather pathetic figure.
 - B He found Lord Henry an interesting person.
 - C He was bored with Lord Henry's conversation.
 - D He was attracted by him but also afraid.
- 5 What did Dorian learn from his first meeting with Lord Henry?
 - A That he was attractive to other people.
 - B The importance of intelligent conversation.
 - C Something about himself that he had previously not understood.
 - D That Basil was in love with him.

- 6 Dorian found Basil's portrait of him
 - A a masterpiece.
 - B a source of sadness.
 - C excessively flattering.
 - D a source of future wealth.
- 7 Why did Basil want to destroy the portrait?
 - A Because it had had a bad effect on Dorian.
 - B Because it was a way of punishing Dorian.
 - C Because Dorian did not like it.
 - D Because Lord Henry had ridiculed it.
- 8 At the end of Chapter Two Basil realised that
 - A he had been infatuated with Dorian.
 - B he never wanted to see Henry or Dorian again.
 - C he had lost Dorian.
 - D his painting would have to be sold.

Reported speech

Say, tell and ask often introduce reported speech, but other reporting verbs show clearly the speaker's intention. The most common are:

suggest	warn	agree	refuse	doubt	apologise
invite	assure	offer	promise	boast	complain
explain	admit	threaten	beg	recommend	

After each verb there is a pattern. The first part concerns the indirect object.

Sometimes you must put it: e.g. *He assured me he was right.*

Sometimes you mustn't put it: e.g. *She explained ~~me~~ her problem.*

Occasionally it is optional, but with a preposition: e.g. *I apologised (to him) for being late.*

The second part of the pattern concerns the verb that is reported.

Sometimes it has a shift in tense from the direct speech: e.g. *He warned us (that) he **would be** late.*

Sometimes it is in the infinitive: e.g. *She begged us to let her come.*
 Occasionally it is in the -ing form: e.g. *They accused him of cheating.*
 Some reporting verbs can use more than one pattern.

FCE 2 Sentence transformation

For questions 1-10, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. Do not change the word given. You must use between two and five words, including the word given. There is an example at the beginning (0).

- 0 'Please ask Lord Henry to stay,' said Dorian to Basil.
insisted
 Dorian insisted that Basil *asked Lord Henry to stay*.
- 1 Lord Henry said, 'Why don't we go to the theatre?'
suggested
 Lord Henry the theatre.
- 2 'I'm tired of standing,' said Dorian.
complained
 Dorian of standing.
- 3 'Don't talk like that, Dorian!' said Basil.
begged
 Basil..... in that way.
- 4 'Beauty will not last forever,' Lord Henry said to Dorian.
that
 Lord Henry reminded not last forever.
- 5 'You must not let the sun burn your face, Dorian,' said Lord Henry.
warned
 Lord Henry the sun burn his face.
- 6 'I will kill myself when I find that I am growing old!' Dorian cried.
promised
 Dorian himself when he found he was growing old.

- 7 'Will I always be glad?' said Dorian.
wondered
 Dorian..... always be glad.
- 8 'Dorian, I am so sorry for making you sit for so long,' said Basil.
having
 Basil apologised to Dorian..... sit for so long.
- 9 'I will destroy it before it destroys our friendship,' said Basil.
threatened
 Basil before it destroyed their friendship.
- 10 'You will come to the theatre, too, Basil,' said Lord Henry.
invited
 Lord Henry the theatre as well.

3 Epigrams

In Chapter One we saw that Lord Henry provides us with several epigrams. He creates two more in this chapter. What are they and what do they mean? Discuss your ideas with a partner. Try to give their equivalent in your language. Is the effect the same? Keep a record of these expressions during the story.

4 Writing

In the garden scene of Chapter Two, Oscar Wilde has created a scene that can be compared to the scene in the Bible, when the serpent tempts Eve in the Garden of Eden. In the *Book of Genesis*, the serpent is described as subtle. Lord Henry with his subtle smile and beautiful, musical voice has the characteristics of 'Old Harry', the devil, the tempter, the seducer. He explores Dorian's soul as no one has ever done before, profoundly changing his self-image and personality. However, Dorian feels uneasy about his new friend. What sentence indicates this?

Have you ever been deeply influenced by another person?
 Write a paragraph about your experience or about a close friend's experience.

The Aesthetic Movement

The long reign of Queen Victoria (1837-1901) was a period of great change. Victorian artists experienced a new world shaped by the Industrial Revolution, which brought about profound social, moral and intellectual changes.

Artists reacted in different ways – some painted the society in which they lived in detail and with great realism. This can be seen in W. P. Frith's painting *The Derby Day* in which Frith depicts different social types by representing their clothes and faces in detail. Notice the

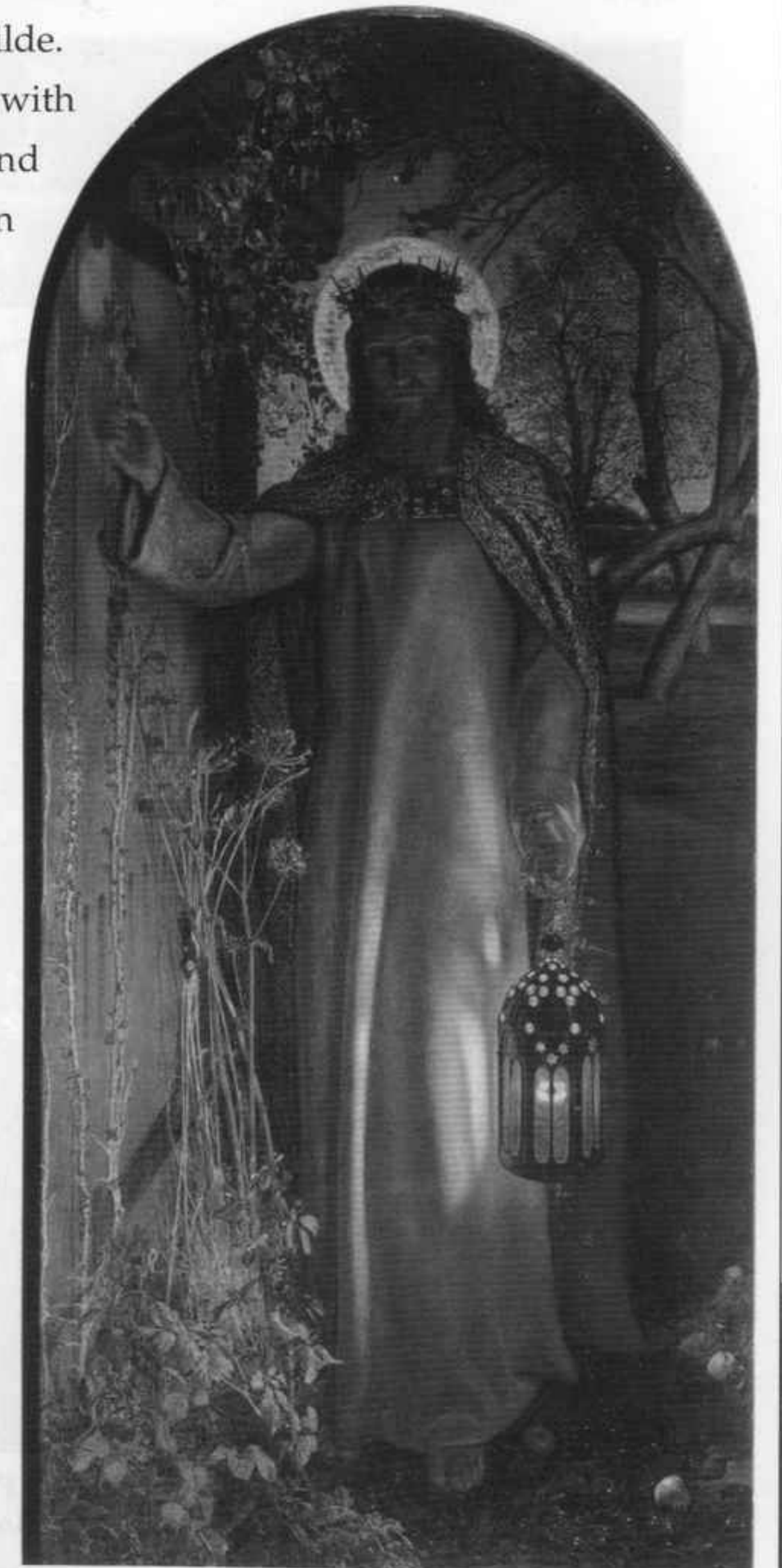


The Derby Day (1858), detail, by William Powell Frith.

sharp contrast between the different social classes. Class distinction was prevalent in all aspects of Victorian society and it was portrayed in the literature of the period – from Charles Dickens to Oscar Wilde.

Other painters, dissatisfied with Victorian materialism, found inspiration for their works in the past, particularly in medieval Italian paintings. They painted medieval legends or religious scenes, such as *The Light of the World*, by Holman Hunt.

These artists used a similar technique to that used by painters who worked before Raphael, the great Italian artist. For this reason, a group of painters called the 'Pre-Raphaelites' was formed in 1848. Among the founders were Dante Gabriel Rossetti (who was also a poet), William Holman Hunt and John Everett Millais.



The Light of the World (1853)
by William Holman Hunt.

Look at *The Wedding of St George and Princess Sabra*, a watercolour by Dante Gabriel Rossetti. It looks like a page from an illuminated medieval manuscript, full of colour and emblems.



The Wedding of St George and Princess Sabra (1857)
by Dante Gabriel Rossetti.

The Pre-Raphaelites depicted objects in a very clear way, and every object and person was chosen for its symbolic meaning, as in the Middle Ages. The Pre-Raphaelites convey¹ a moral message through their works. The painter was sometimes compared to a priest, even though the paintings often had sensual connotations. The movement, which ended in 1853, paved the way for the Aesthetic Movement of the 1870s. Oscar Wilde gave successful lectures about the Pre-Raphaelites and subsequent artistic movements in Great Britain and America.

During the 1870s the Aesthetic Movement began. It had many points of contact with the parallel European movements of Decadentism and Symbolism.

Aestheticism was inspired by the principle of 'art for art's sake',² which meant that, contrary to what the Pre-Raphaelites had thought, art had no moral purpose – it had to simply create beauty. The Aesthete believed that Form was the essence of Beauty and Beauty was the highest perfection of human endeavours.

The famous English scholar Walter Pater exercised considerable influence on Oscar Wilde and the Aesthetic Movement with his *Studies in the History of the Renaissance* (1873).

The Aesthetic writers broke away from the confining conventions of their time and led very unconventional lives, pursuing pleasure and new sensations and devoting themselves to the cult of beauty and art. This was a rebellion against the hypocrisy, moralism and prudishness of the family-centred Victorians.

As Oscar Wilde wrote in one of his letters, 'The pleasure that one has

1. **convey** : transmit.

2. **art for art's sake** : art for the love of art.

in creating a work of art is a purely personal pleasure, and it is for the sake¹ of this pleasure that one creates. The artist works with his eye on the object. Nothing else interests him. What people are likely to say does not even occur to him.' According to Wilde, 'Art is useless because its aim is simply to create a mood. It is not meant to instruct...'

Oscar Wilde was considered a 'dandy', a very elegant man who gave great importance to his appearance, refined and eccentric lifestyle and brilliant conversation. His life was intended to be a work of art. Aestheticism pervades his novel *The Picture of Dorian Gray*.

The Aesthetic Movement included many forms of art – literature, painting, music – since they could all create exquisite sensations.

For example, the painter James Whistler, Wilde's friend, often gave his paintings musical titles. Whistler did this to show that shape and colour in a painting are more important than subject and meaning, as can be seen in *Symphony in White, No. 2, The Little White Girl*.

Joris-Karl Huysmans, an exponent of European Decadentism, wrote *À Rebours* (1884), a novel whose protagonist, the aristocrat Duc Jean Des Esseintes, is a decadent aesthete. Des Esseintes was an important model for the main characters of *The Picture of Dorian Gray*.

We can assume that *À Rebours* is the 'yellow book' which Lord Henry gives Dorian Gray. Although Wilde never gives the title, he describes the book as a French novel describing the outrageous experiences of its pleasure-seeking protagonist. Dorian bases his life and actions on the 'yellow book', and it is his devotion to it which brings tragic consequences.

1. sake : (here) purpose, love.



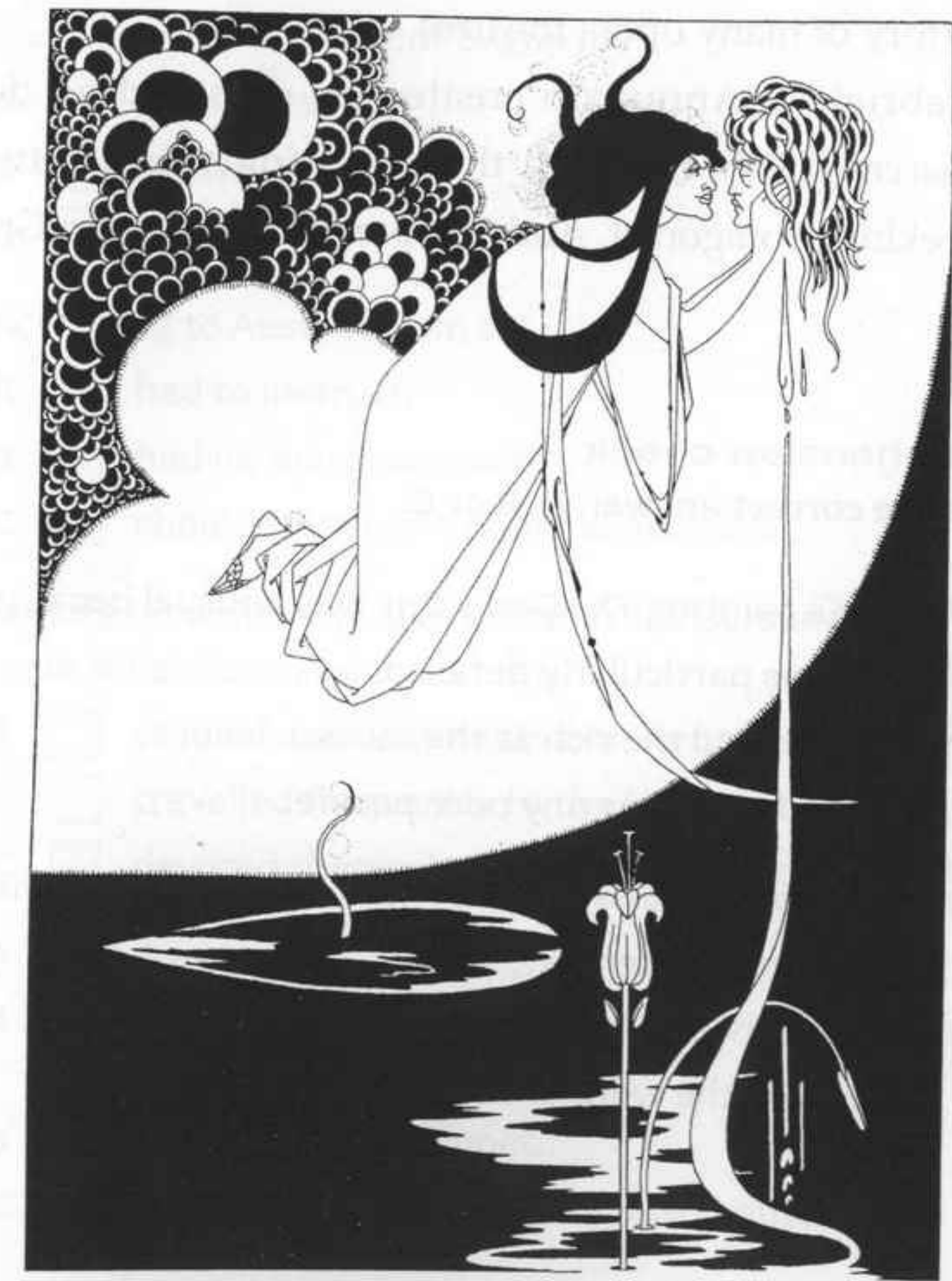
Symphony in White, No. 2, The Little White Girl (1864)
by James McNeill Whistler.



The Apparition (1876) by Gustave Moreau.

This fictional hero loves the figurative arts, and particularly Gustave Moreau's paintings of dancing Salomés, such as *The Apparition*, which mixes sex and death.

Moreau's paintings influenced Wilde, too. Their dark, oriental charm inspired him to write *Salomé*, a tragedy written in French in 1891. The presentation of the play was forbidden in Great Britain because its extreme sensuality was considered immoral. A young artist, Aubrey Beardsley, illustrated the English edition of *Salomé* in 1893, with a series of prints, including *The Climax*. Beardsley reduced the scene to



The Climax by Aubrey Beardsley.

flat surfaces of black and white, crossed by undulating lines. With this image the artist expressed the decadent fascination with eros and blood. At the same time he anticipated 'Art Nouveau', the artistic movement which was to dominate the beginning of the 20th century. *Salomé* had such a great appeal¹ that the famous German musician Richard Strauss composed an opera based on Wilde's drama. The opera was first performed in Dresden in 1905. *Salomé* was so sensational that it was banned² in New York City and Chicago after the first performance there. Today, however, it is part of the repertory of many opera theatres.

In Italy, Gabriele D'Annunzio created an outstanding decadent novel, *Il Piacere* (1889), in which there are similarities between the pleasure-seeking protagonist, Andrea Sperelli, and Dorian Gray.

1 Comprehension check

Choose the correct answer, A, B or C.

- 1 W. P. Frith's painting *The Derby Day* was unusual because
 - A it was particularly detailed.
 - B it showed the rich at the races.
 - C it did not show any poor people.
- 2 Painters who were dissatisfied with Victorian materialism
 - A became writers and poets.
 - B were inspired by medieval legends.
 - C copied the work of Raphael.

1. **appeal** : power to move the feelings and attract interest.

2. **banned** : forbidden.

- 3 The brotherhood of painters called the Pre-Raphaelites was founded by
 - A Rossetti, Millais and Frith.
 - B Frith, Whistler and Rossetti.
 - C Rossetti, Hunt and Millais.
- 4 As in the Middle Ages, the Pre-Raphaelites
 - A created works for the Church.
 - B wanted to convey a moral message.
 - C wanted to paint landscapes.
- 5 The Aesthetic Movement began in
 - A the 1870s.
 - B medieval Italy.
 - C 1848.
- 6 According to Aestheticism art
 - A had to instruct.
 - B had no moral purpose.
 - C should transmit a political message.
- 7 Aesthetic writers such as Oscar Wilde pursued pleasure and new sensations and
 - A studied and commented on Renaissance literature.
 - B travelled frequently to the United States.
 - C devoted themselves to the cult of beauty and art.
- 8 A 'dandy' was a
 - A very elegant man who gave great importance to his appearance and lifestyle.
 - B famous Victorian poet.
 - C member of the Pre-Raphaelite brotherhood.

- 9 Joris-Karl Huysmans's protagonist, Des Esseintes, was
- A a great French musician.
- B an important model for the characters of *The Picture of Dorian Gray*.
- C a close friend of James Whistler's.
- 10 Gustave Moreau's paintings
- A inspired Wilde to write a poem.
- B were considered immoral.
- C inspired Wilde to write *Salomé*.
- 11 *The Climax* by Aubrey Beardsley was
- A used to illustrate the English edition of *Salomé* in 1893.
- B used to illustrate *The Picture of Dorian Gray*.
- C the first piece of Art Nouveau.
- 12 The famous German musician Richard Strauss
- A wrote *Symphony in White, No. 2, The Little White Girl*.
- B composed an opera based on Wilde's drama *Salomé*.
- C considered *Salomé* immoral.
- 13 Andrea Sperelli is the protagonist of
- A D'Annunzio's decadent novel *Il Piacere*.
- B Richard Strauss' opera *Salomé*.
- C D'Annunzio's novel *À Rebours*.

2 Discussion

Nowadays, the word 'dandy' tends to be used with negative connotations about a man who pays too much attention to his clothes and the way he looks.

Can you think of any contemporary dandies from the world of the media, or characters in fiction or films?



CHAPTER 3

The Actress

At half past twelve the next day Lord Henry Wotton went to visit his uncle, Lord Fermor, an old bachelor.¹

When Lord Henry entered the room his uncle was reading *The Times*. 'Well, Harry,' said the old gentleman, 'what brings you out so early? I thought you dandies never got up before two and were never visible before five.'

'Pure family affection, Uncle George. I want to get something out of you.'

'Money, I suppose,' said Lord Fermor.

'No, Uncle, I want information about someone I met yesterday. His name is Dorian Gray, and I know he's Lord Kelso's grandson. His mother was a Devereux: Lady Margaret Devereux.'

'Kelso's grandson!' exclaimed the old gentleman. 'Of course I

1. **bachelor** : a man who is not married.

knew his mother well. She was an extraordinarily beautiful girl. She could have married anyone she chose. But she was romantic, and ran away from home to marry a penniless soldier. The poor man was killed in a duel a few months after. There is an ugly story about it. People said that Kelso paid a brute to insult his son-in-law in public, which resulted in a tragic duel. Margaret Devereux never spoke to her father again, and she died soon after the birth of her son, Dorian. Dorian will inherit all his grandfather's money. I've never seen the boy. What's he like, Harry?'

'He's very good-looking,' answered Lord Henry. 'Now I have to go, Uncle George, or I shall be late for lunch at Aunt Agatha's.'

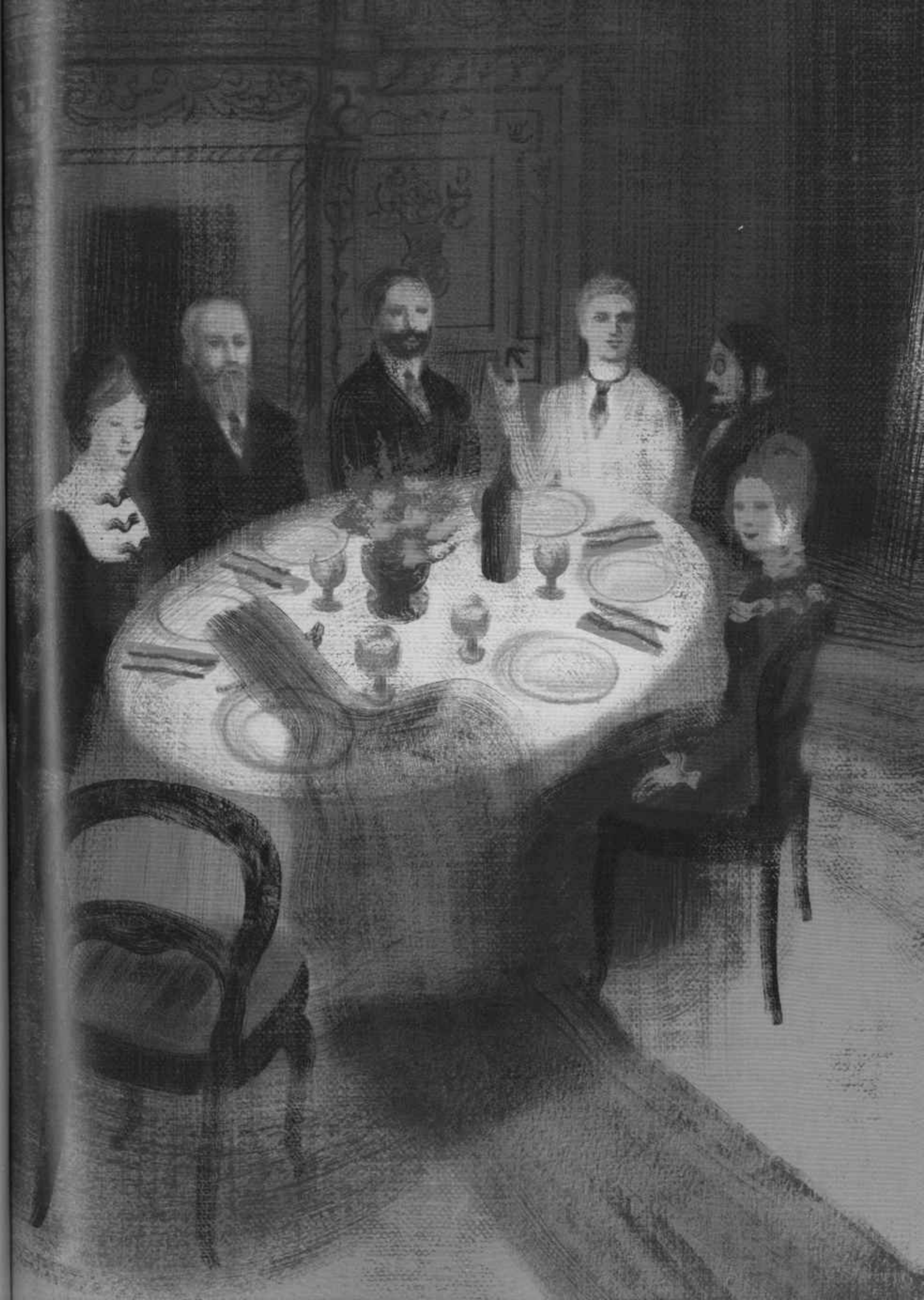
On his way to his aunt's, Lord Henry thought about the story of Dorian Gray's parents. A beautiful woman risking everything for a mad passion. A few weeks of happiness cut short by a hideous crime. The mother snatched¹ away by death, the boy left to solitude and the tyranny of an old, loveless man. There was something fascinating in this son of Love and Death. His interest in the young man grew even more. He remembered how Dorian had listened to him the night before. He had fascinated him completely. He could do anything he wanted with Dorian. There was an exquisite joy in influencing another person. He would try to dominate his spirit. Indeed, he had already done so. He would make that wonderful spirit his own.

When he arrived at his aunt's the guests were at the table.

'Late, as usual, Harry,' cried his aunt.

Lord Henry took a seat at the table and looked around to see who was there. Dorian was sitting at the other end of the table and bowed to him shyly.

1. **snatched** : taken away quickly without warning.



Lord Henry's conversation was witty and brilliant. His listeners never grew tired of listening to him. Dorian Gray never took his eyes off him and Lord Henry was well aware of this.

When lunch was over Lord Henry said, 'I'm going to the park.' As he went out of the door Dorian Gray touched his arm. 'Let me come with you,' he murmured.

'But I thought you'd promised Basil to go and see him,' answered Lord Henry.

'Yes, but I'd rather come with you. I love hearing you talk. No one talks as wonderfully as you do.'

'Ah! I've talked enough for today,' said Lord Henry, smiling. 'But you can come with me if you like.'

One afternoon, a month later, Dorian Gray was sitting in a luxurious armchair in a charming little library of Lord Henry's house in Mayfair.¹

Lord Henry had not yet come — he was always late. Dorian was bored and had thought of going away.

At last he heard a step outside and the door opened. 'How late you are, Harry!' he murmured.

'I'm afraid it isn't Harry. It's only his wife,' answered a shrill voice.²

He glanced around quickly and rose to his feet. 'I beg your pardon. I thought —'

'I know you quite well by your photographs. I think my husband has seventeen of them. And I saw you with him at the opera. Oh, here's Harry.'

Lord Henry came in and looked at both of them and smiled.

1. **Mayfair** : a fashionable area in London.

2. **shrill voice** : high, unpleasant voice.

'I must go now,' said Lady Henry with a silly laugh.

Lord Henry threw himself on the sofa.

'Never marry a woman with fair hair, Dorian.'

'Why, Harry?'

'Because they're so sentimental.'

'But I like sentimental people.'

'Never marry at all, Dorian.'

'I'm too much in love to think about marriage.'

'Who are you in love with?'

'An actress,' said Dorian Gray, blushing.

'That's rather common.'

'You wouldn't say so if you saw her, Harry.'

'Who is she?'

'Her name is Sibyl Vane.'

'I've never heard of her.'

'No one has. People will some day. She's a genius.'

'No woman is a genius. Women are a decorative sex. They never have anything to say, but they say it charmingly.'

'Harry, how can you say such things?'

'How long have you known her?'

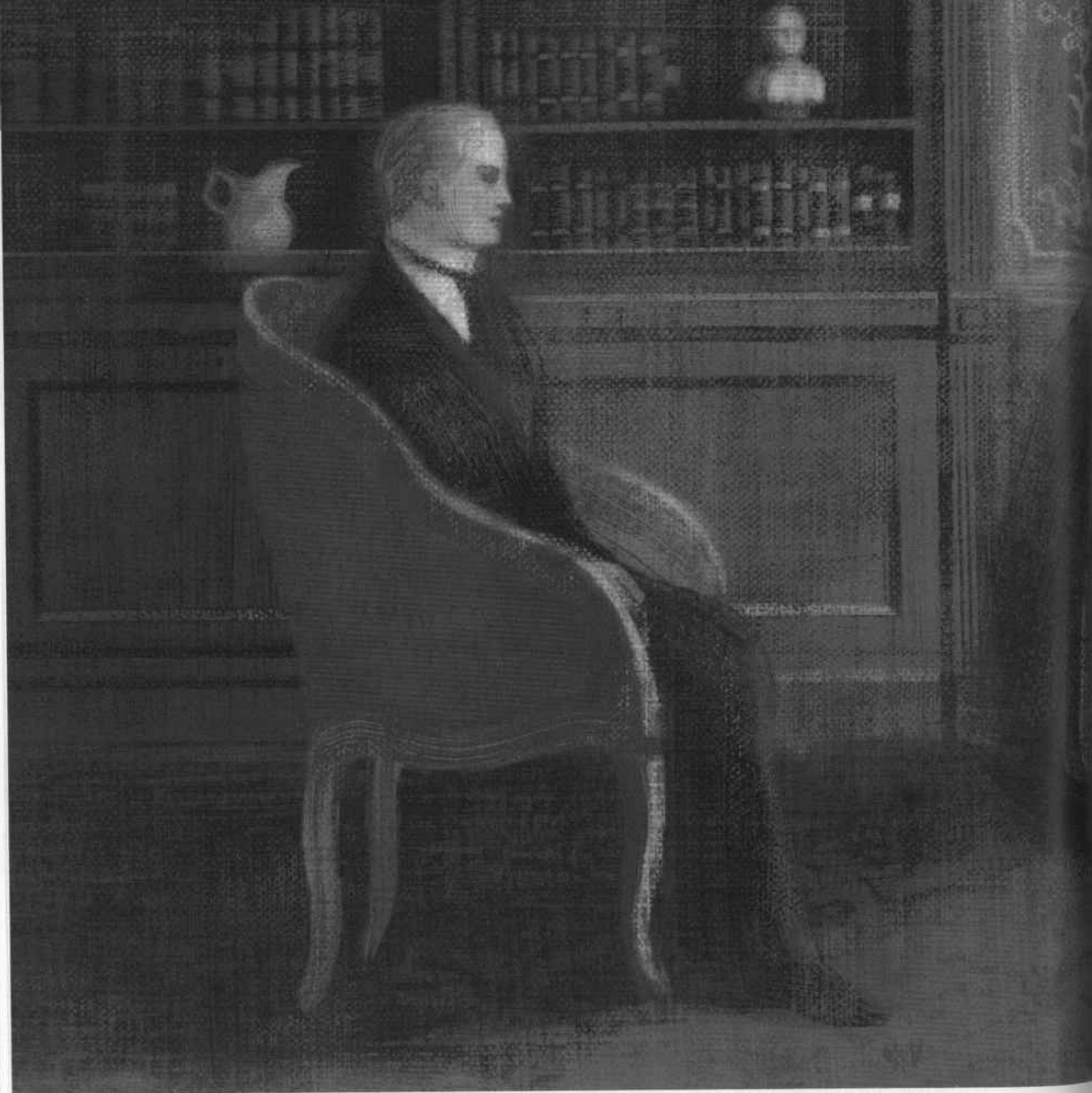
'About three weeks.'

'And where did you meet her?'

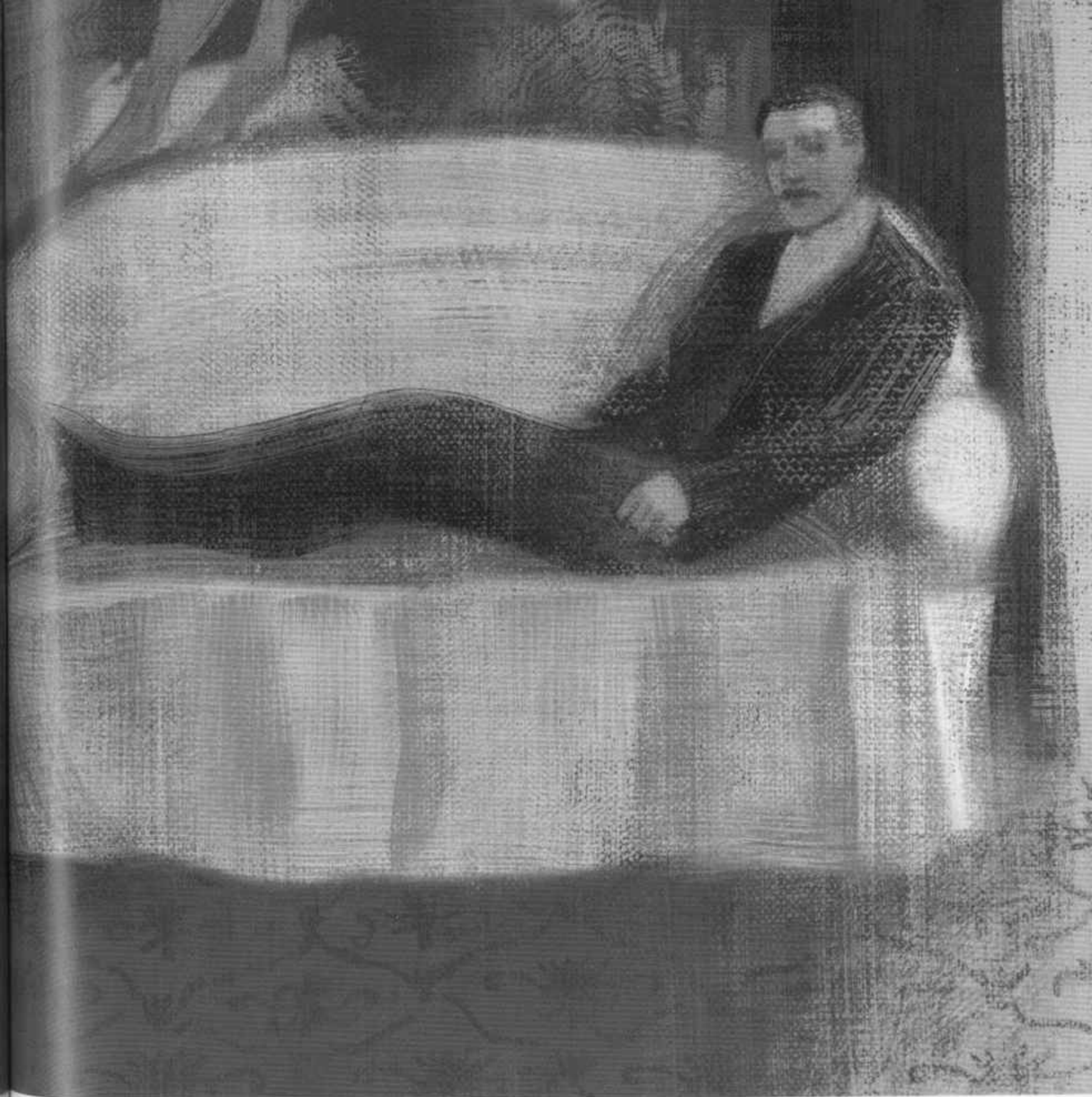
'It would never have happened if I had not met you. You filled me with a wild desire to know everything about life. I had a passion for sensations. Well, one evening I went out in search of adventure. I walked to the East End, with its maze of filthy¹ streets, and passed by an absurd little theatre. I decided to go inside. I paid for a horrid little private box.² Everything looked so

1. **filthy** : very dirty.

2. **box** : (here) enclosed space at a theatre.



vulgar. The play was *Romeo and Juliet*. At first I was annoyed at the thought of seeing Shakespeare in such a terrible place. But then I saw Juliet! Harry, imagine a girl, not yet seventeen years of age, with a face like a flower, dark-brown hair and passionate violet eyes. She was the loveliest thing I'd ever seen. And her voice — I never heard such a voice. I love her, Harry. Every night she acts in different plays and she's always wonderful.'



The Third Condition

'When did you first speak to her?' Lord Henry asked.

'The third night after the performance. Oh, she's so shy and gentle. There's something of a child in her. She said to me, "You look like a prince. I'll call you Prince Charming!"'

'Miss Sibyl knows how to flatter you.'

1. **Prince Charming**: the name of the prince in the fairy tale *Cinderella*.

'You don't understand her. She knows nothing of life. She lives with her mother, a retired actress. Sibyl is the only thing I care about. Every night of my life I go to see her act and every night she's more marvellous.'

'Can you have dinner with me tonight?'

Dorian shook his head. 'Tonight she is Imogen¹ and tomorrow night she will be Juliet.'

'When is she Sibyl Vane?'

'Never. She's all the heroines of the world in one. I want you and Basil to see her act. You're certain to recognise her genius.'

'Well, what night shall we go?'

'Let's go tomorrow when she plays Juliet.'

'All right. We shall have dinner before going to the theatre.'

As Dorian left the room Lord Henry began to think about what he had just learnt. Dorian's infatuation with² this actress did not make him annoyed or jealous. He was pleased by it because it made his creation more interesting to study.

When he arrived home that night, he saw a telegram on the hall table. It was from Dorian Gray. It was to tell him that he was engaged to be married to Sibyl Vane.

1. **Imogen** : character from Shakespeare's *Cymbeline*.

2. **infatuation with** : strong feelings of love for.

The text and **beyond**

1 **Comprehension check**

Answer the following questions.

- 1 Why did Lord Henry go to visit his uncle, Lord Fermor?
- 2 Who was Lady Margaret Devereux and what did she do?
- 3 Why did Lord Henry refer to Dorian as the son of Love and Death?
- 4 What did Lord Henry plan to do with Dorian?
- 5 Describe the scene at Aunt Agatha's lunch table.
- 6 Why did Lord Henry's wife recognise Dorian Gray?
- 7 Who is Sibyl Vane and how did Dorian meet her?
- 8 Why was Lord Henry pleased with Dorian's sudden love for Sibyl Vane?

'It would never have happened if I had not met you.'

'It would never have happened if I had not met you.'

The **third conditional** is used to talk about something in the past which cannot be changed now.

We use the **past perfect** in the 'if' clause and **would have + past participle** in the main clause. Look at these examples:

*If Dorian **had not gone** to Basil's studio, he **would never have met** Lord Henry.*

*Lord Henry **would have bought** the painting if Basil **had been** in a better mood.*

2 **The third conditional**

Look at this dialogue between Lord Fermor and Lord Henry. Complete it using the past perfect and 'would have'.

Lord Fermor: If Lady Devereux (*not be*) so romantic, she (*not run away*) with a penniless soldier.

Lord Henry: That's true, but if Lord Kelso (*not pay*) that brute to insult her husband, this tragedy (*not happen*)

Lord Fermor: Yes, if that poor soldier (*not fight*) in the duel, he (*survive*)

Lord Henry: And if Lady Devereux (*live*), her son (*receive*) love and affection.

Lord Fermor: If someone (*tell*) the police about Lord Kelso's hideous crime, they (*arrest*) him.

3 Writing

In Chapter Three, Dorian Gray tells Lord Henry about his feelings for Sibyl Vane. Shortly after Lord Henry's visit to his uncle, Lord Fermor, he writes a short letter thanking his uncle for the information he received concerning Dorian Gray and telling him the most recent news about 'Lord Kelso's grandson'. Read Chapter Three again and complete the three paragraphs below supplying the information required.

My dearest Uncle George,

How good to see you last week and in such health!

Many thanks for the very interesting information you provided me with about my new friend, Kelso's grandson, Dorian Gray. What a tragic yet fascinating tale of love and death.

I thought you would be curious to know some further rumours concerning this young Adonis. My handsome friend tells me he is in love. Nothing strange there you may say. But with an actress who he met in some sordid theatre in the East End!

Apparently one evening...

1 (how and where did Dorian Gray meet Sibyl Vane?)

He says she is seventeen with a face like a flower and...

2 (what is she like and what are his feelings for her?)

He has just sent me a telegram telling me...

3 (what are his future plans?)

Extraordinary! I suspect I will have some fun out of the whole thing. Hallward (the artist, you remember him, don't you?) and I are going to accompany Gray to see her as Juliet tomorrow evening.

Yours,
Henry

4 Speaking

'Who we are is because of our past, of what has happened to us and of what has not.'

1 What does this mean?

2 Lord Henry has brought Dorian completely under his influence. Go back to Chapter Three and underline the sentences about Lord Henry's 'plan' and Dorian's feelings for Lord Henry. Read them to the class and compare opinions.

3 Lord Henry has seventeen photographs of Dorian Gray. Does this seem strange to you in a period when photography was just beginning and was not as popular as it is today? What does this lead you to believe about the relationship between Lord Henry and Dorian Gray?

4 Look at this sentence:

Dorian's infatuation with this actress did not make him annoyed or jealous.

Why do you think the word 'jealous' is used?

5 What is Lord Henry's opinion of women? Do you think this reflects the author's opinion?

6 We have seen how Dorian's meeting with Lord Henry has changed his life. Dorian tells him 'It (meeting Sibyl Vane) would never have happened if I had not met you.'

What events have changed your life? How would your life have been different if these events had or had not happened?

5 Discussion

A One of the best known sentences about the past is from the novel *The Go-Between* (1953) by the English writer L. P. Hartley (1895-1972). The narrator, an old man, looks back at events that took place one summer holiday when he was a boy. The novel begins: "The past is a foreign country: they do things differently there." What do you think this might mean?

B Find another quotation about the past that you particularly like, and share it with the class.

Before you read

1 Speaking

In the next chapter we meet Sibyl Vane and her mother and brother. Before listening to the beginning of Chapter Four, discuss these questions in pairs.

- 1 What do you think Sibyl's family will be like? Consider their social and economic position.
- 2 What do you think Sibyl's relationship with her mother and brother will be like?

2 Listening

Listen to the first of Chapter Four and answer the questions (1-8) by using the name of one of the Vane family: Sibyl, James or Mrs Vane.

Who:

- 1 is in love with someone he/she has just met?
.....
- 2 says money is more important than love?
.....
- 3 tries to warn someone about the dangers of love?
.....
- 4 suggests going for a walk in the park?
.....
- 5 is going on a long journey?
.....
- 6 talks excitedly?
.....
- 7 is feeling sad and miserable?
.....
- 8 makes a terrible promise?
.....



CHAPTER 4

The Prison of Love

Mother, mother, I'm so happy,' whispered the girl, resting her head on her mother's lap. The tired-looking woman was sitting in the only armchair of their dingy¹ sitting room.

'I'm so happy,' Sibyl repeated. 'And you must be happy too!' Mrs Vane put her thin white hands on her daughter's head. 'I'm only happy when I see you act. You must think only about acting. We're poor. We need money. What do you know about this young man? You don't even know his name.'

'His name doesn't matter. I call him Prince Charming, and he is everything to me. I love him because he is what Love should be. And he loves me.'

'You're too young to think of love,' said her mother. She

1. **dingy** : dark and depressing.

looked at her daughter's radiant face and tried to warn her of the dangers of love, but the girl was locked in the prison of love and would not listen.

At that moment the door opened and a young man with brown hair came into the room. His hands and feet were large and clumsy.¹

Mrs Vane smiled at him and Sibyl hugged him.

James Vane looked into his sister's face with tenderness. 'I want you to come out with me for a walk, Sibyl. As you know, tonight I'm leaving for Australia, and I won't see you for a very long time.'

'Oh, Jim, you really want to take me out for a walk! Let's go to the park!' She ran upstairs to get dressed.

When James and his mother were alone he said, 'I've heard that a gentleman comes to the theatre every night to talk to Sibyl.'

'Yes, the young man is undoubtedly a gentleman, James. Probably a member of the aristocracy.'

James bit his lip. 'Watch over Sibyl, mother. I'll be in Australia, and you're the only one who can protect her.'

At that moment Sibyl entered the room and said, 'I'm ready, Jim. Let's go out.'

In the park Sibyl talked excitedly to her brother, but he was sad and gloomy.²

'You are not listening to a word I'm saying, Jim,' cried Sibyl. 'Why are you so sad?'

1. **clumsy** : careless, not elegant.

2. **gloomy** : very sad; depressed.



'I've heard you have a new friend. Who is he? What do you know about him? Can you trust him?'

'Stop, Jim! You mustn't say anything against him. I love him.'

'But you don't even know his name,' answered James.

'He's called Prince Charming. He's the most wonderful person in the world! I wish you could see him!'

'Sibyl, tonight I'm leaving and I'm worried about you. I want you to be careful. You're mad about him, but you don't know his intentions. If he ever hurts you, I'll kill him!'

She looked at him in horror. He repeated his words and they cut the air like a knife. The people around them gaped.¹

'Come away, Jim. You don't know what you're saying. He loves me and he'll love me forever. You're simply jealous. I wish you would fall in love. Love makes people good.'

'I hope you're right, Sibyl.'

They returned home and James had a small meal. Soon it was time for him to leave. He kissed his sister tenderly, then turned to his mother and said, 'Goodbye, mother. Don't forget that you have only one child to look after now. If that man hurts her, I'll kill him like a dog. I swear it.'

'I suppose you've heard the news, Basil?' said Lord Henry that evening, while they were having dinner at the Bristol Hotel.

'No, Harry,' answered Basil. 'What is it?'

END

'Dorian Gray is engaged to be married,' said Lord Henry, watching him as he spoke. Basil frowned.¹

'Dorian engaged to be married! Impossible!'

'It's perfectly true.'

'To whom?'

'To some little actress.'

'I can't believe it. Think of Dorian's position and wealth. It would be absurd for him to marry an actress. I hope the girl is good.'

'Oh, she's better than good — she's beautiful,' murmured Lord Henry. 'And Dorian is not often wrong about these things. We'll see her tonight, so we'll judge for ourselves.'

'But Dorian can't marry an actress! It's absurd!' cried the painter, biting his lip.

'Why?' Lord Henry said coolly. 'He'll love her wildly for six months and then suddenly he'll be in love with another woman. It will be amusing to watch.'

'You don't mean a word of that!'

Lord Henry laughed. 'Here's Dorian himself. He'll tell you more than I can.'

'My dear Harry, my dear Basil, you must both congratulate me!' said Dorian, shaking their hands. 'I've never been so happy.'

'I hope you'll always be very happy, Dorian,' said Basil. 'But why didn't you tell me? You told Harry.'

'There isn't really much to tell,' cried Dorian. 'Last night I went

1. **gaped** : looked at them in surprise with their mouths open.

1. **frowned** : had a serious, displeased look that caused lines on the forehead.

to see her act. She's an artist. After the performance I went to speak to her. As we were sitting together, suddenly a look came into her eyes that I'd never seen before. My lips moved towards hers. We kissed each other. I can't describe what I felt at that moment.'

'At what point did you mention the word marriage, Dorian? And what did she say? Perhaps you forgot all about it?' asked Lord Henry.

'I didn't make a formal proposal. I told her that I loved her. When I'm with her I forget all your fascinating, terrible ideas — your theories about life, love, pleasure.'

'Pleasure is the only thing worth having ideas about. When we're happy we're always good, but when we're good we aren't always happy.'

'I know what pleasure is,' cried Dorian. 'It is to adore someone.'

'That's certainly better than being adored.'

'Harry, you're terrible! I don't know why I like you so much.'

'You'll always like me, Dorian. I represent all the sins¹ you've never had the courage to commit.'

'What nonsense, Harry! Let's go to the theatre. When Sibyl comes on stage you'll have a new ideal in life.'

The painter was silent and gloomy. He could not bear the idea of this marriage. He felt that Dorian would never be to him all that he had been in the past. Life had come between them. When he arrived at the theatre he felt he had grown years older.

1. **sins** : offences against religious laws.



The text and beyond

FCE 1 Comprehension check

For questions 1-8, choose the answer (A, B, C or D) which you think fits best according to Chapter Four.

- 1 Mrs Vane wanted to see her daughter act because
 - A Sibyl was a talented actress.
 - B acting was a source of money.
 - C it reminded her of when she was a child.
 - D it was an opportunity to leave the house.
- 2 What did Mrs Vane mean when she thought that her daughter 'was locked in a prison of love'?
 - A Sibyl's love for her Prince Charming was a punishment for her and her family.
 - B Sibyl wanted to be released from an unhappy life.
 - C Sibyl could only think of love and nothing else.
 - D Sibyl may commit some crime.
- 3 James Vane was worried about his sister because
 - A she didn't like acting.
 - B he was going to Australia and couldn't protect her.
 - C the family did not have much money.
 - D he didn't know the name of the man his sister loved.
- 4 When Basil heard that Dorian was engaged to be married he was
 - A incredulous.
 - B amused.
 - C happy.
 - D angry.
- 5 What kind of argument did Basil use against Dorian's proposed marriage to Sibyl?
 - A an artistic argument
 - B an moral argument
 - C an religious argument
 - D a social argument

- 6 Apart from his decision to marry an actress, what other thing did Dorian do that displeased Basil?
 - A He kept his decision a secret.
 - B He said that there wasn't much to tell.
 - C He told Basil a lie.
 - D He had told Lord Henry about his decision first.
- 7 All of Lord Henry's theories about life, love and pleasure were forgotten when Dorian
 - A was with Basil.
 - B went to the theatre.
 - C was with Sibyl.
 - D listened to music.
- 8 Lord Henry thought Dorian would always like him because
 - A his theories were fascinating.
 - B he was rich and had many important friends.
 - C his immorality attracted Dorian.
 - D Lord Henry had the secret of eternal youth.

2 Vocabulary

Match the following definitions with the correct words given below. The words are in the first four chapters of the story.

gape gloomy bachelor frown soul linger yield

- 1 a man who isn't married (noun):
- 2 to give in, to surrender (verb):
- 3 to look at in surprise with the mouth open (verb):
.....
- 4 to be slow to disappear or go away (verb):
- 5 very sad, depressed (adj.)
- 6 the spirit; according to religion, the part of the body that doesn't die (noun):
- 7 to have a serious, displeased look that causes lines on the forehead (verb):

3 Social class and women

Read the article below about the questions of social class and women in *The Picture of Dorian Gray*. Six sentences have been removed from the article. Choose from the sentences A-H the one which fits each gap (1-6). There is one extra sentence which you do not need to use. There is an example at the beginning (0).

Questions of Class and Women

The Picture of Dorian Gray, Wilde's only novel, is, as many critics have pointed out, very much a product of its time.

(0) D

One hundred years after the book's publication, there are two other questions that interest critics.

(1)

Critics of varying backgrounds and schools of thought probably accept that Wilde often ridiculed the mannerisms and lifestyles of the upper classes.

(2)

For instance, the working class is associated with ugliness and poverty. The middle classes are treated even more harshly, being regarded as hypocrites and prudes.

The question of women in Wilde's writings has been the subject of debate amongst feminist critics, in particular.

(3)

Lord Henry Wotton tells us that women, though a 'decorative sex (who) never have anything to say... say it charmingly.'

Both questions — class and women — are neatly illustrated by Wilde's handling of Dorian's only explicitly conventional relationship.

(4)

Firstly, why should Dorian fall in love with a woman from a completely different social class?

(5)

Dorian's interest in conventional love is, on the one hand, criticised by Basil on social grounds. The artist states that it would be absurd for Dorian to marry an actress, exclaiming 'think of Dorian's position and wealth!'

(6)

- A However, often classes outside the upper levels of society are portrayed only briefly and even then often in the form of a stereotype.
- B On the other, the relationship is ridiculed by Lord Henry, who is sure that the love affair will be brief and 'amusing to watch.'
- C Secondly, why with an actress without any talent?
- D The book, for instance, is strongly characterised by the aestheticism of the period.
- E Wilde apparently preferred city to country life.
- F Are Wilde's male characters misogynists?
- G His love for Sibyl Vane justifies many of the criticisms made by modern readers of the book.
- H These can be defined as class and the position of women.

T: GRADE 8

4 Speaking – society and living standards

How have society's attitudes to class and women changed in your country over the past hundred years? Prepare a short talk for your class on the subject, using the following questions to help you.

- 1 What were attitudes to different classes and to women like in your country a hundred years ago?
- 2 What has stayed the same?
- 3 Are there any famous figures who have helped make significant changes in your country?
- 4 What else would you like to change about attitudes today?

5 Writing

Now write a short essay about how attitudes to class and women have changed in your country over the last hundred years.

Before you read

1 Reading pictures

Look at the picture on page 69. Describe what you can see. Who is on stage? Who is watching her? How do you think the person on stage is feeling?

2 Listening

Listen to the first part of Chapter Five and fill in the gaps with the words you hear. If necessary listen to it a second time.

The theatre was ¹ that night and it was ² hot. Dorian, Lord Henry and Basil were sitting in a ³ box. Young people were shouting to each other across the ⁴ , eating oranges and drinking from ⁵

'What a place to find one's ⁶ in!' said Lord Henry. 'Yes, you're right, Harry,' ⁷ Dorian. 'The place is ⁸ but when she acts you'll forget these common, ⁹ people with their coarse faces and vulgar ¹⁰ She has the power to ¹¹ them.'

'I ¹² what you mean, Dorian, and I ¹³ in this girl,' said the painter. 'If she can give a ¹⁴ to those who have lived without one, if she can ¹⁵ the sense of beauty in people whose lives have been ¹⁶ , she's worthy of all your adoration.'

'Thanks, Basil,' answered Dorian, ¹⁷ his hand. After a ¹⁸ of an hour, accompanied by extraordinary applause, Sybil Vane appeared on the ¹⁹ Yes, she was certainly ²⁰ to look at — one of the loveliest women Lord Henry had ever seen. Basil jumped to his feet and ²¹

Now read the first part of Chapter Five and check your answers.



CHAPTER 5

The Theatre

The theatre was crowded that night and it was oppressively hot. Dorian, Lord Henry and Basil were sitting in a private box. Young people were shouting to each other across the theatre, eating oranges and drinking from bottles.

'What a place to find one's love in!' said Lord Henry.

'Yes, you're right, Harry,' answered Dorian. 'The place is awful, but when she acts you'll forget these common, rough people with their coarse faces and vulgar gestures. She has the power to elevate them.'

'I understand what you mean, Dorian, and I believe in this girl,' said the painter. 'If she can give a soul to those who've lived without one, if she can create the sense of beauty in people whose lives have been ugly, she deserves all your adoration.'

1. **coarse** : rude, unrefined, rough.

'Thank you, Basil,' answered Dorian, pressing his hand.

After a quarter of an hour, accompanied by extraordinary applause, Sibyl Vane appeared on the stage. Yes, she was certainly lovely to look at — one of the loveliest women Lord Henry had ever seen. Basil jumped to his feet and applauded.

END

Motionless, Dorian Gray stared at her dreamily. She moved across the stage like a goddess. Yet she was strangely lifeless. When she spoke, her words sounded artificial and meaningless. Her tone was false and unnatural. Her acting lacked¹ passion and vitality.

Dorian Gray grew pale as he watched her.

His friends said nothing to him, but she seemed absolutely incompetent. They were horribly disappointed.

She grew worse as she went on. Her gestures became artificial. She was a failure.² The people in the theatre lost interest and started to talk loudly and laugh. Sibyl did not seem to notice anything.

At the end of the second act Lord Henry got up and said, 'She's very beautiful, Dorian, but she can't act. Let's go.'

'I'm going to see the entire play,' answered Dorian in a bitter voice. 'I'm so sorry that I've wasted your time.'

'My dear Dorian, perhaps Miss Vane is ill,' said Basil.

'I wish she were ill. But she seems to be simply callous³ and cold. She's completely changed. Last night she was a great artist. This evening she's a mediocre actress. Go away; I want to be

1. **lacked** : did not have.

2. **failure** : opposite of success.

3. **callous** : unkind, without feelings for the sufferings of others.



alone. Can't you see my heart is breaking?' Hot tears came to his eyes and he hid his face in his hands.

As soon as the play was over he rushed to see Sibyl. When she saw him an expression of great joy came over her. 'Dorian! How badly I acted tonight!' she cried.

'Horribly! It was terrible. Are you ill? You have no idea how I suffered.'

'Dorian! Don't you understand,' she said smiling.

'Understand what?' he asked angrily.

'Why I was so bad tonight. Why I'll always be a bad actress.'

'You're ill, I suppose. When you're ill you shouldn't act. My friends were bored. I was bored.'

She did not seem to listen to him. 'Dorian,' she cried, 'before I knew you, acting was the only thing in my life. It was only in the theatre that I lived. Then you came and freed my soul from prison. You made me understand what love really is — it wasn't what I was playing on the stage. Only your love is real to me. Everything else is false and artificial. My love! Take me away with you, where we can be alone.'

Dorian threw himself on the sofa and said coldly, 'You've killed my love.'

She looked at him in wonder and laughed.

'Yes, you've killed my love,' he repeated. 'I loved you because you were marvellous, because you had genius and intellect. You've thrown it all away. You're shallow and stupid. My God! How mad I was to love you! What a fool I've been! You're nothing to me now. I'll never see you again. Without your art you're nothing.'

The girl trembled. 'You aren't serious, Dorian?' she murmured. She put her hand on his arm.

'Don't touch me!' he cried.

She threw herself at his feet and lay there like a trampled¹ flower.

'Dorian! Dorian! Don't leave me!' she whispered. 'Can't you forgive me for tonight? I'll work so hard and try to improve. Don't be cruel to me, because I love you better than anything in the world. Oh, don't leave me!'

She crouched² on the floor like a wounded thing and Dorian, with his beautiful eyes, looked down at her in disdain.³ Her tears annoyed him.

'I'm going,' he said in his calm, clear voice. 'I don't want to be unkind, but I can't see you again. You've disappointed me.' He turned around and in a few moments he was out of the theatre.

He walked through dark streets and past dingy houses. At dawn he was near Covent Garden, from where he took a carriage home.

As he passed through his library his eye fell on his portrait. He stared at it in surprise and walked on into his bedroom. Then he returned to the library and examined the picture. In the dim⁴ light the face appeared to be changed. The expression looked different.

He walked to the window and opened the curtains. He looked at the portrait again. The bright sunlight showed him the lines of cruelty around the mouth. He picked up a small, oval mirror, one of Lord Henry's many gifts, and looked at his real face. There

1. **trampled** : crushed with the feet.

2. **crouched** : bent her knees and lowered her body close to the ground.

3. **disdain** : a feeling of superiority over someone.

4. **dim** : not bright.

were no hard lines around his mouth. He examined the picture again. His expression in the painting had changed. It was horribly apparent.

He threw himself into a chair and began to think. Suddenly he remembered his words in Basil's studio the day the picture had been finished. He had made a mad wish that he might remain young and beautiful and the painting should grow old and ugly; that the face in the picture might reflect his passions and sins and that he might keep the candour of youth. Had his wish come true? Such things were impossible. And yet, there was the picture in front of him, with a touch of cruelty in the mouth. Cruelty! Had he been cruel? No, why should he think about Sibyl Vane? She was nothing to him now.

The picture held the secret of his life and told his story. It had taught him to love his own beauty. Would it teach him to hate his own soul? It was the mirror of his conscience.

He decided to save himself, to resist temptation. He would not see Lord Henry again. He would not listen to his poisonous theories. He would go back to Sibyl Vane, marry her and try to love her again. His life with her would be beautiful and pure.

He got up from his chair and put a large screen in front of the portrait. 'How horrible!' he murmured to himself. Then he went out into the garden and thought only of Sibyl.

The text and beyond

1 Comprehension check

Answer the following questions.

- 1 Before the play started how did Basil justify Dorian's adoration of Sibyl?
- 2 Why did Dorian grow pale as he watched Sibyl?
- 3 What happened at the end of the second act?
- 4 How did Basil try to excuse Sibyl's failure?
- 5 What was Sibyl's explanation for her performance?
- 6 How did Dorian react?
- 7 When Dorian returned home, what did he discover after looking at his portrait?
- 8 Why had the portrait become the mirror of Dorian's conscience?
- 9 After seeing his portrait what did Dorian decide to do?

'It had taught him to love his own beauty.'

When we are talking about the past we use the past perfect simple to talk about things that had already happened at the time we are talking about.

Look at this sentence from Chapter Five:

*'It **had taught** him to love his own beauty.'*

When something happened in the past before another thing, we use the **past perfect simple** for the first action, and usually the **past simple** for the second action.

Look at this other sentence from Chapter Five:

*Suddenly he **remembered** (2nd action) his words in Basil's studio the day the picture **had been finished**. (1st action)*

2 The past perfect simple

Put the verbs in brackets in the past perfect simple.

- 1 They (eat) dinner early that evening.
- 2 Dorian (make) the fatal wish at Basil's studio.
- 3 He (buy) the theatre tickets in advance.
- 4 We (decide) to take the early train that morning.

Now put the verbs in brackets either in the past simple or the past perfect simple.

- 1 By the time Harry , we dinner. (arrive, finish)
- 2 We when all our guests (rest, leave)
- 3 After they for five hours, they exhausted. (walk, be)
- 4 After Basil the portrait, he his name in the corner. (complete, sign)

T: GRADE 7

3 Speaking – early memories
Think about your childhood.

- 1 What childhood events do you regard as particularly significant? Go back in time to the events (for instance, your first day at school, the birth of a brother or sister, your first bike, a memorable holiday, a visit to hospital). Tell your partner about them.
- 2 What was your life like before this event?
- 3 What things had you already done or not done?

For example:

I remember the day my sister was born. My father took me to the hospital, a place I had never been to before. It was all new and strange. Before she was born, I had been the only child, so I had to learn to share my parents with my new sister!

4 Speaking

Sibyl Vane is clearly a romantic Victorian heroine. Her physical beauty, innocence and passion contrast sharply with her vulgar surroundings. She is trusting, sincere and passionate – the antithesis of Lord Henry. Does she remind you of any other heroine of literature? If so, which one and why?

INTERNET PROJECT

Connect to the Internet and go to www.blackcat-cideb.com or www.cideb.it. Insert the title or part of the title of the book into our search engine.

Open the page for *The Picture of Dorian Gray*. Click on the Internet project link. Go down the page until you find the title of this book and click on the relevant link for this project.

As mentioned on page 17, the names of the characters have connotations, and this is the case with Sibyl Vane.

- ▶ Who were the Sibyls of Ancient mythology, what did they do?
- ▶ What did they do? What was their main characteristic?



5 Vocabulary

These three words are homophones (i.e. they have the same sound): *vane, vein, vain*.

Make sure you know their meanings. Which do you think best suits Sybil?

6 Writing

Describe the atmosphere of the theatre where Sibyl acts.

INTERNET PROJECT

Connect to the Internet and go to www.blackcat-cideb.com or www.cideb.it. Insert the title or part of the title of the book into our search engine.

Open the page for *The Picture of Dorian Gray*. Click on the Internet project link. Go down the page until you find the title of this book and click on the relevant link for this project.

LITERATURE AND THE CINEMA

We are going to look at how the cinema has used literature as a source for films.

- 1 Look again at 'A Note on Oscar Wilde' at the beginning of this book to remind you of Oscar Wilde's most important works.
- 2 How many of Wilde's works have been made into films?
- 3 What films have been made about Oscar Wilde's life?
- 4 Fill in the table and then write a short report summarising your findings.

Play or Novel	Film	Year Made	Starring

- 5 Some of these films will be difficult to find! (*The Picture of Dorian Gray*, for instance) Try and organise a showing of one of them. Write a brief summary of the plot and then a review.
- 6 Imagine there will be a remake of *The Picture of Dorian Gray*. Which actors would you cast in the following roles?
 - ▶ Dorian Gray:
 - ▶ Basil Hallward:
 - ▶ Lord Henry Wotton:
 - ▶ Sibyl Vane:
 - ▶ Sibyl's mother:
 - ▶ James Vane:

Discuss your ideas with other members of your class in a small group. Evaluate the good points and bad points of a particular actor in a role. Summarise the reasons for your decision in a short text.

- 7 Think of other famous film adaptations of novels. Have you read the book and seen the film? Tell your class about it. What recent adaptations have been made of famous novels?



CHAPTER 6

The Death of Love

It was long past noon when he awoke. His servant came in softly with a cup of tea and some letters. He noticed that one was from Lord Henry and put it aside.

After about ten minutes he got up, had a cool bath, got dressed and went into the library to have a light breakfast. It was an exquisite day. He felt perfectly happy.

Suddenly his eye fell on the screen that he had put in front of the portrait and he jumped.

Was it all true? Had the portrait really changed? The thing was absurd. Should he move the screen? Why not let it stay there? But what if someone else looked at the portrait and it had really changed? What would he do if Basil came and asked to look at his own picture? He had to examine it at once.

He locked both doors and then removed the screen. It was true. The portrait had changed. He shuddered with horror and felt afraid. The portrait had made him conscious of how cruel and unjust he had been to Sibyl.

He went to the table and wrote a passionate letter to her, begging her forgiveness and accusing himself of madness. When we blame ourselves we feel that no one else can blame us: when Dorian had finished the letter he felt that he had been forgiven.

Suddenly there was a knock at the door and Lord Henry's voice outside. 'My dear boy, I must see you.'

Dorian put the screen in front of the picture and unlocked the door.

'I'm so sorry about it all, Dorian,' said Lord Henry. 'But you mustn't think too much about her.'

'Do you mean Sibyl Vane?' Dorian asked.

'Of course,' answered Lord Henry, sitting down and slowly pulling off his gloves. 'It's terrible but it isn't your fault. Did you go and see her after the play was over?'

'Yes.'

'Did you have an argument?'

'It was brutal, Harry, perfectly brutal. But it's all right now. I'm not sorry for anything that happened. It's taught me to know myself better.'

'Ah, Dorian, I'm so glad you see it that way.'

'My dear Harry, I know what a conscience is now. It's the most divine thing in us. I want to be good. I don't want to destroy my soul.'

'I admire your intentions, but how are you going to begin?'

1. **blame** : accuse.



'By marrying Sibyl Vane.'

'Marrying Sibyl Vane!' cried Lord Henry. 'Dorian! Didn't you get my letter?'

'Your letter? Oh, yes, but I haven't read it yet.'

'You know nothing, then?'

'What do you mean?'

Lord Henry sat down by Dorian, took both his hands and held them tightly. 'Dorian, my letter was to tell you that Sibyl Vane is dead.'

'Dead!' cried Dorian, jumping to his feet. 'Sibyl dead! It's not true. It's a horrible lie.'

'It's true, Dorian,' said Lord Henry gravely. 'It's in all the morning papers. There will be an inquest¹ and you must keep your name out of this scandal. Things like this make a man fashionable in Paris, but not in London.'

Dorian was dazed with horror. Finally he said, 'Oh, Harry, be quick, tell me everything at once.'

'I'm certain it wasn't an accident, although it must be described that way officially. The girl swallowed some poison.'

'Harry, it's terrible! It's all my fault. I was terribly cruel to her! I've murdered Sibyl Vane!'

'You didn't kill her, Dorian,' said Lord Henry. 'She killed herself because you didn't love her any more. It's never happened to me. If you'd married Sibyl, you would have been very unhappy and your marriage would have been a failure. Don't waste your tears on Sibyl Vane. She's played her last part. Come and dine with me, and later we'll go to the opera.'

1. **inquest** : investigation.

'So I've murdered Sibyl Vane, yet the roses aren't less lovely and the birds sing just as happily. Why is it that I can't feel this tragedy as much as I want to? I don't think I'm heartless. Do you?'

'You've done too many foolish things in the last fortnight to be heartless, Dorian,' said Lord Henry with his sweet, sad smile.

There was silence. After some time Dorian looked up. 'You've explained me to myself, Harry. How well you know me! You're certainly my best friend. But we won't talk about this any more. It's been a marvellous experience. I think I shall join you at the opera tonight, Harry. I feel too tired to eat anything.'

'I'll see you before half past nine, I hope.'

As soon as Lord Henry had left, Dorian moved the screen and looked at the picture again. No, there was no further change. It had received the news of Sibyl's death before he had known of it himself. Poor Sibyl! She had died for love of him.

He felt that the time had come for making his choice. Or had life already decided for him? Eternal youth, infinite passion, secret pleasures, wild joys and wilder sins — he would have all these things. The portrait would carry all the shame¹ — that was all. The portrait would be a magic mirror of his soul.

An hour later he was at the opera with Lord Henry.

1. **shame** : dishonour; disgrace.

The text and **beyond**

1 Comprehension check

Answer the following questions.

- 1 What did Dorian do when he woke up?
- 2 Why did he decide to examine his portrait and what made him shudder?
- 3 What did Lord Henry know that Dorian Gray didn't?
- 4 Describe Dorian's initial reaction to the news.
- 5 How did Lord Henry change Dorian's initial reaction?
- 6 After Lord Henry had left, what choice did Dorian make?

FCE 2 Word formation

Read the text below. Use the word given in capitals at the end of some lines to form a word that fits in the space in the same line.

Chapter Six is a turning point in the story. From now onwards Dorian Gray decides his destiny. Up to Sybil's death, Dorian had had (1) feelings of guilt. The object of Basil Hallward's (2) before meeting Lord Henry was a 'simple, beautiful person'. Meeting Lord Henry proved fateful. Dorian's desire never to grow old and horrible demonstrated his (3) He fell under Lord Henry's spell of clever words and defence of a (4)..... life. However, the innocent side of Dorian's personality led him to fall in love with Sybil Vane. By this time, Dorian had already started his journey down the path of moral ruin, but for a moment he felt guilt for having rejected the actress so (5) Fate played its part. Dorian did not read Lord Henry's letter informing him of Sibyl's suicide so he wrote his own letter to her begging her (6) It was naturally too late. Dorian's meeting with Lord Henry had set into motion a series of events that would lead Dorian to moral (7) He felt no real guilt for Sibyl's suicide. The wish Dorian made at the start of the story in Basil Hallward's (8) has started to come true, but in return he will lose his soul.

OCCASION

ADMIRE

VAIN

LUXURY

BRUTAL

FORGIVE

DESTROY

STUDY

3 Writing

You are Sibyl Vane and you keep a diary. Fill in these diary entries with your impressions, thoughts, feelings, hopes and fears on:

- 1 the first time you met Prince Charming
- 2 your first kiss
- 3 the tragic evening when Dorian left you, which led you to think about suicide

4 Speaking

Dorian Gray's wish comes true, although even he finds it difficult to believe. In Chapter Two Dorian says that he would give his soul if he could stay young and the picture grow old. This is what seems to be happening.

In literature and in music the idea of selling one's soul to the devil in exchange for power, knowledge, or beauty has been a recurrent theme. The famous English playwright Christopher Marlowe (1564-1593) dealt with this theme in his play *Doctor Faustus* (c. 1588-9). In order to obtain full power Dr Faustus sells his soul to the devil in return for 24 years of supernatural knowledge.

In your opinion, why has man tried to make bargains with the devil and not with God?

Which other writers and musicians have been inspired by this theme? Do you know the names of their works?

5 Speaking

In your opinion, why was it easy for Lord Henry to convince Dorian that he was not responsible for Sibyl's suicide?

Before you read

1 Reading pictures

Look at the picture on page 87. Describe the scene. What do you think has just happened?

 2 Listening

FCE

Listen to the first part of Chapter Seven. For questions 1-7, choose the best answer, A, B or C.

- When Basil Hallward came into the room, Dorian Gray was
 - reading a newspaper.
 - eating.
 - looking out of a window.
- Why did Basil feel terrible the night before?
 - He knew where Dorian really was.
 - He felt sorry for Sibyl's mother.
 - He didn't know where Dorian was.
- Why did Dorian say 'Stop, Basil. I won't hear it!?'
 - Dorian thought Basil was boring.
 - Dorian didn't like being criticised.
 - Lord Henry had already told Dorian the same things.
- What was Basil's immediate reaction to Dorian's words 'What is past is past?'
 - He was horrified.
 - He was angry.
 - He was understanding.
- Which statement is not true?
 - Dorian wanted to use emotions to his advantage.
 - Dorian thought that to be controlled by emotions was a sign of stupidity.
 - Dorian thought it took time to control emotions.
- What did Basil teach Dorian?
 - To love beauty.
 - To love his own beauty.
 - To love emotions.
- Basil wanted
 - Dorian to be as he was.
 - Dorian to sit for him.
 - Dorian to visit Sibyl's mother.



CHAPTER 7

The Confession

As Dorian was having breakfast the next morning Basil Hallward came into the room. 'I'm so glad I've found you, Dorian,' he said. 'I called last night and they told me you were at the opera. Of course, I know that was impossible. But you didn't tell anyone where you were. I spent a terrible evening worrying about you. I can't tell you how heartbroken I am about the whole thing. I know what you must suffer. Did you go and see the girl's mother? What did she say about it all?'

'My dear Basil, I don't know,' said Dorian, drinking some wine and looking very bored. 'I was at the opera.'

'You went to the opera?' said Hallward speaking very slowly. 'You went to the opera while Sibyl Vane was lying dead in some dirty room. Dorian, how could you?'

'Stop, Basil! I won't hear it!' cried Dorian. 'What is done is done. What is past is past.'

'You call yesterday the past?'

'Only stupid people need years to lose an emotion. I don't

want to be dominated by my emotions. I want to use them, to enjoy them, to dominate them.'

'Dorian, this is horrible! Something has changed you completely. You look exactly like the beautiful boy who came to my studio, but you were simple and affectionate then. You talk as if you had no heart, no pity. It's all Harry's influence. I can see that.'

'Harry has taught me many things, Basil. You've only taught me to love my own beauty.'

'I'm very sorry for that, Dorian.'

'I don't know what you mean, Basil. What do you want?'

'I want the Dorian Gray I used to paint,' said the artist sadly.



'Basil, I was a boy when you met me. I'm a man now. I have new passions, new thoughts, new ideas. I'm different but you must always be my friend. Of course, I'm very fond of Harry. But I know that you're better than he is. Don't leave me, Basil, and don't argue with me. I am what I am.'

The painter was moved by Dorian's words. Dorian was very dear to him and he did not want to argue with him. He hoped that his cold indifference was merely a passing mood.

'Well, Dorian,' he said with a sad smile, 'I won't speak to you again about this horrible thing. You must come and sit for me soon.'

'I can never sit for you again, Basil. It's impossible,' he cried.

'What nonsense! Don't you like the portrait I did for you? Where is it? Why have you put a screen in front of it?'

'The light was too strong for the picture.'

'Too strong! No, the light is perfect here. Let me see it.' He walked towards the portrait.

A cry of terror came from Dorian Gray's lips and he rushed between the painter and the screen. 'Basil,' he said, 'if you try to look at it, I'll never speak to you again as long as I live.'



Hallward was shocked. He had never seen Dorian like this before. He was pale and trembling with rage.¹

'Of course I won't look at it if you don't want me to,' he said rather coldly. 'But it seems absurd that I shouldn't see my own work, especially as I'm going to exhibit it in Paris in the autumn.'

'To exhibit it? You want to exhibit it?' exclaimed Dorian Gray in terror. Was the world going to see his secret? 'You told me a month ago that you would never exhibit it,' he cried. 'Why have you changed your mind?'

The painter looked troubled. 'Let's sit down. Dorian, have you ever noticed anything strange in the picture?'

'Basil!' cried Dorian, staring at him with wild eyes.

'I see you did. Listen to what I have to say. From the moment I met you your personality had the most extraordinary influence over me. I was totally dominated by you. I wanted to have you all to myself. I was only happy when I was with you. One day, a fatal day, I sometimes think, I decided to paint a portrait of you. When it was finished I looked at it and felt that I'd put too much of myself into it. But after the painting had left my studio, its terrible fascination went with it. I felt I'd been foolish and when I received this offer from Paris I decided to accept. I never thought you'd refuse. However, I won't exhibit it if you don't want me to.'

Dorian Gray took a long breath. The danger was over. Yet he felt pity for the painter who had just made this strange confession to him. He wondered if he would ever be dominated by the personality of a friend, like Lord Henry perhaps.

1. **rage** : great anger.

'It's extraordinary that you saw this in the portrait.'

'I saw something in it that seemed very strange,' said Dorian.

'Well, you don't mind if I look at it now?'

Dorian shook his head. 'You mustn't ask me that, Basil.'

'Well, goodbye then,' said the painter sadly. 'I understand how you feel.'

As Hallward left the room Dorian smiled to himself. Poor Basil! How little he knew the true reason! How strange it was! Instead of having to reveal his own secret, he had succeeded in learning his friend's secret. Now he understood the painter's wild devotion and jealousy, and he felt sorry. There was something tragic in a friendship so coloured by romance.

He rang the bell and his servant entered. He asked him to send Mrs Leaf, the housekeeper, to the library. When she arrived he asked her for the key of the old schoolroom. The old woman gave him the key and left the room.

Dorian put the key in his pocket and looked around. He saw a large purple bedcover embroidered¹ in gold. He picked it up and covered the terrible thing.

An hour later two men arrived to move the portrait upstairs.

'I'm afraid it's rather heavy,' said Dorian, opening the door of the schoolroom where he was going to hide the secrets of his corrupted soul. He had not entered the room since his cruel grandfather's death. Every moment of his lonely, painful childhood came back to him as he looked around. He remembered the immaculate purity of his life as a young boy, and now he was hiding the fatal portrait there. It was the only

1. **embroidered** : with ornamental sewing.

safe place in the house. He had the key and no one else could enter to see his shame.

On returning to the library he found a note and a book that Lord Henry had sent him. Lord Henry's note said that he had sent him a book that might interest him.

His eyes fell on the yellow book¹ and he began reading it. After a few minutes he became absorbed by the strange book about a young Parisian who spent his life searching for and enjoying all sorts of passions and pleasures – good and evil. Dorian Gray was fascinated by the book and could not put it down.

When he finally met Lord Henry at the club it was nearly nine o'clock. Lord Henry was sitting alone and looking bored.

'It's all your fault, Harry,' he cried. 'That book you sent me made me forget the time.'

'I thought you'd like it,' said Lord Henry.

'I didn't say I liked it. I said it fascinated me. There is a great difference.'

1. yellow book : see page 36.

The text and **beyond**

1 Comprehension check

Choose the correct answer, A, B or C.

- Basil spent a dreadful evening because
 - he had a stomachache.
 - he thought Dorian was suffering.
 - he was not invited to the opera.
- Basil was very upset with Dorian because
 - he did not appear sorry for Sibyl's death.
 - he was seeing Lord Henry.
 - he was drunk.
- Basil accused Dorian of having changed for the worse
 - and he decided to break their friendship.
 - but he realised it was part of becoming a man.
 - and he blamed Lord Henry.
- What was Dorian's reaction when Basil asked to see the painting?
 - He was afraid of Basil seeing it.
 - He promised to sit for Basil if he didn't look at the painting.
 - He went to the window and started crying.
- Dorian felt pity for the painter because he
 - had told him an intimate secret.
 - had no true friends.
 - was getting old and ugly.
- Dorian couldn't put down the book Lord Henry had given him because
 - he liked it so much.
 - it had such beautiful pictures of Paris.
 - he found it extremely interesting.

'Dorian was fascinated by the book.'

Look at these sentences: *The painter was moved by Dorian's words.*
Dorian was fascinated by the book.

These sentences are in the **passive**. We often use the passive when the person or thing doing the action isn't important, isn't known, or is too obvious to state. If, on the other hand, we are using the passive and we want to mention the person or thing that performs the action (the agent), we use 'by'. We form the passive by using a form of the verb 'to be' and a past participle. Only transitive verbs, verbs that have an object, can have a passive form.

2 The passive

Change the following sentences from the active to the passive. Decide whether it is better to eliminate or keep the agent.

- 1 Mrs Leaf has always kept the key to the old schoolroom.
- 2 They are going to build a new theatre near Covent Garden next year.
- 3 The newspaper has written a frightening article about the actress's suicide.
- 4 A huge screen in the corner of the room hid the painting.
- 5 The workmen carried the heavy painting upstairs to the schoolroom.
- 6 The London artist, Basil Hallward, painted the famous portrait of the mayor's family.

T: GRADE 8

3 Speaking – society and living standards

Bring in a photo of someone with a prestigious job or an advertisement offering a prestigious job. Think about prestigious jobs in your society. Tell the class about them by using the following questions to help you.

- 1 Which jobs are seen as 'prestigious' in your society?
- 2 Why do they have this reputation?
- 3 What particular qualifications are needed?
- 4 Is prestige related exclusively to income?
- 5 Are there any jobs that have importance but that are not particularly well-paid? Vice versa, are there jobs that have little social prestige but are well-paid?
- 6 What is your society's attitude to artists? Are there any stereotypes associated with them?

4 Discussion

It is very interesting to note the strange twist this chapter takes: Dorian is worried about having to reveal his secret but it is Basil who confesses his secret to him. In this chapter Basil clearly reveals that his feelings for Dorian go beyond a normal friendship between two men. Find sentences that reveal these feelings and comment on them.

5 Fill in the gaps

Fill in the gaps with the words given below. Then work in pairs to check your work.

adolescence	hide	memories	unhappiness	grandfather
personality	painful	room	houses	attic

Dorian decides to (1) his portrait in the attic that was his schoolroom during his childhood and (2) The schoolroom had not been opened since Lord Kelso's death. Hiding the portrait in the (3) is full of symbolic and psychological meaning. In Victorian fiction, (4) were often symbolic of the owners' personalities. The attic was the secret (5) used by George Eliot, Charlotte Brontë and other writers as a symbol of the subconscious.

Dorian's childhood was lonely and (6) because of his cruel (7), who was indirectly responsible for the deaths of both of Dorian's parents. When Dorian opens the schoolroom all his painful (8) invade him. The fact that the portrait undergoes its terrible changes in that particular room suggests that all the (9) his grandfather caused him was one of the determining factors that deformed his (10)

6 Discussion

Work with a partner.

- A Why do you think childhood is such an important formative period?
- B Do some research in books of quotations or on the Internet to find some quotations about childhood. Try to find quotations that contrast with each other. Which ones do you like the best, and why?

Reading a Soul

0 For years Dorian Gray could not free himself from the influence of the book Lord Henry had given him. The book seemed to him to contain the story of his own life, written before he had lived it. He identified himself with the young Parisian in the novel.

1 Time had not touched Dorian. The wonderful beauty that had fascinated Basil Hallward and many others seemed never to leave him. Even those who had heard the most horrible things against him could not believe them when they saw him. There was something in the purity and innocence of his face that made it impossible to believe that he was evil. Often, on returning home from one of those mysterious absences that were the cause of strange rumours¹ among his friends, Dorian would climb upstairs to the locked room, unlock the door and stand with a mirror in front of the portrait, looking at the evil and ageing face on the canvas and then at the beautiful young face in the mirror.

1. **rumours** : common talk, perhaps untrue.

2 He fell more and more in love with his own beauty and became more and more interested in the corruption of his own soul. The curiosity about life that Lord Henry had awakened in him had increased. He had mad hungers that grew more ravenous¹ as he fed them. He entertained fashionable people at his beautiful home and enjoyed his dinners with very select guests in a nearly perfect ambience of embroidered cloths, exotic flowers and exquisite music. After all, as Lord Henry had said, a good dinner is more important than good morals. Dorian's clothes and style influenced the young men of London, who tried to imitate him.

3 As time passed he became afraid that someone might find the portrait and discover the secret of his life. Sometimes when he was in his country house entertaining fashionable young men, who were his main companions, he would suddenly leave and rush back to London to make certain that the painting was still there.

4 After his twenty-fifth year curious stories began circulating about him. There were rumours that he had been fighting with sailors in a bad part of the city and that he was friends with thieves. People noticed that some of those who had been his close friends began to avoid him after a while. Women who had adored him became pale with shame if Dorian Gray came into the room.

5 On the ninth of November, the evening before his thirty-eighth birthday, he was walking home at about eleven o'clock from Lord Henry's. The night was cold and foggy. A man passed him, walking very fast. He had a bag in his hand. Dorian recognised him. It was Basil Hallward. A strange sense of fear

1. **ravenous** : greedy, voracious.

came over him and he went on quickly to his house, but Hallward had seen him and was hurrying after him.

'Dorian! What extraordinary luck! I've been waiting for you in your library since nine o'clock. I'm going to Paris on the midnight train and I wanted to see you before leaving. Didn't you recognise me?'

'In this fog, my dear Basil? I can't even recognise the square. I'm sorry you're going away, as I haven't seen you for ages. But I suppose you'll be back soon.'

'No, I'm going to be out of England for six months. Let me come in for a moment. I have something to say to you.'

'But won't you miss your train?' asked Dorian Gray.

'I have plenty of time.'

'Come in, or the fog will get into the house.'

He followed him into the library and they sat down by the fire.

6 'And now, my dear fellow, I want to speak to you seriously. I think you should know that the most dreadful things are being said against you in London.'

'Scandals about myself don't interest me.'

'They must interest you, Dorian. Every gentleman is interested in his good name. I can't believe these rumours when I see you. If a man is corrupt, his face becomes the mirror of his sins. But you have such a pure, innocent face. And yet I hear dreadful things about you. Why is it that a man like the Duke of Berwick leaves the room of a club when you enter? Why is it that so many gentlemen in London will neither come to your house nor invite you to theirs? Why is your friendship so fatal to young men? There was that unfortunate boy in the Guards¹ who

1. **Guards** : a prestigious regiment of the British Army.



committed suicide. You were his great friend. Then there was Sir Henry Ashton, who had to leave England because his reputation was ruined. You and he were inseparable. What about Adrian Singleton and the terrible way he died? And what about Lord Kent's only son and his career? I met his father yesterday. He was broken with shame and sorrow.'

'Stop, Basil! You don't know what you're saying. People in England pretend to be moral, but do you know what sort of life they lead?'

'Dorian,' cried Hallward, 'that isn't the question. You've filled these young men with a madness for pleasure. They've lost their reputation because of you, and yet you're smiling now. And there's worse to come. You and Harry are inseparable. Surely for that reason you shouldn't have ruined his sister's reputation. When you first met Lady Gwendolen, scandal had never touched her. Now, not even her children are allowed to live with her. There are stories that you've been seen at dawn coming out of dreadful houses, in the worst parts of London. Are they true? They say you corrupt everyone with whom you become close. I hope all this isn't true, but how can I be sure? I'd need to see your soul. But only God can do that.'

7 'To see my soul,' cried Dorian, jumping up from the sofa and turning white with fear. A bitter laugh came from his lips. 'You'll see my soul tonight,' he cried, picking up a lamp from the table. There was madness in every word he said. He felt a terrible joy at the thought that someone else was to share his secret.

'Come upstairs, Basil,' he said quietly. 'I keep a diary of my life from day to day. You won't have to read long.'

The text and beyond

1 Comprehension check

Choose the correct letter to fill in the gaps.

- For years Dorian could not free himself from the of the book Lord Henry had given him.
 - fascination
 - influence
 - story
- His mysterious absences were the cause of strange among his friends.
 - envy
 - tales
 - rumours
- Dorian fell more and more in love with his own
 - beauty
 - personality
 - soul
- Dorian's main companions were
 - artists and poets
 - beautiful women
 - fashionable young men
- Basil found it hard to believe that Dorian everyone with whom he became intimate.
 - fascinated
 - corrupted
 - lied to
- Dorian was that someone else would share his secret.
 - overjoyed
 - worried
 - afraid

2 Summary

Chapter Eight has been divided into 8 parts. Choose from the list A-I the sentence which best summarises each part (1-7) of the chapter. There is one extra sentence which you do not need to use. There is an example at the beginning (0).

- A The rich and famous
- B A new start
- C Victims of Dorian's spell
- D I will show you my soul
- E Just like the book
- F Unchanged by time
- G Meeting in the fog
- H Rumours
- I Is the painting still there?

3 Direct and indirect speech

Change the following sentences from indirect to direct speech. There is an example at the beginning (0).

- 0 Dorian told Basil that he didn't know what he was saying.
'You don't know what you're saying, Basil,' said Dorian.
- 1 Basil asked him why he spent so much time at his country house.
- 2 Lord Henry explained that he was late because he was talking to an old friend at the club.
- 3 The housekeeper told the workmen to move the new armchairs to the library.
- 4 Dorian asked Mrs Leaf to clean the attic properly before the end of the week.
- 5 Basil asked the clerk when the train for Paris was leaving.

4 Epigrams

There is another epigram in this chapter. What is it? What does it tell you about Lord Henry?

5 Themes – aestheticism

In this chapter we have a more complete and detailed account of Dorian's life. Among other things, Dorian has become an aesthete. Go back to paragraph two, page 95, and underline the sentences that substantiate this.

6 Speaking

Oscar Wilde talks about the dreadful rumours and scandals involving Dorian, but he is never specific. He never mentions Dorian's actual sins. Wilde does not set a limit to the reader's imagination. This is very effective because the reader is free to imagine Dorian's transgressions. We must also remember that Wilde was writing during the Victorian Age, when certain things could not have been published. What do you think Dorian's 'sins' are?

7 Speaking

Basil mentions many young men and a young woman whose lives and reputations have been ruined by Dorian. In your opinion, how does Dorian corrupt their lives and ruin their reputations?

Before you read

1 Listening

Listen to the first part of Chapter Nine. Who says what – Basil Hallward or Dorian?

Who:

- 1 says someone has deeply influenced his life?
- 2 is horrified by what he sees in the room?
- 3 made a wish years ago?
- 4 says there was something wrong with the paint?

The Revelation

The two men began climbing the stairs. When they reached the top, Dorian unlocked the door. 'Do you insist on knowing, Basil?' he asked in a low voice.

'Yes.' 'I'm delighted,' he answered, smiling. 'You're the only man in the world who has a right to know everything about me. You've influenced my life more than you think.'

Dorian opened the door and Hallward looked around with a puzzled expression. The room was covered with dust and there were holes in the carpet.

'So you think that only God sees the soul, Basil? Take the cover off the portrait and you'll see mine.' The voice that spoke was cold and cruel.

'You're mad, Dorian,' said Hallward.

'You won't do it? Then I must do it myself,' said the young man, pulling off the cover and throwing it on the floor.

An exclamation of horror came from the painter's lips as he

saw the hideous face on the canvas grinning¹ at him. There was something in its expression that filled him with disgust. Good heavens! It was Dorian Gray's own face that he was looking at! It still had some of that marvellous beauty under the horror that disfigured it. But who had done it? He held the lamp up to the picture. In the left-hand corner was his own name. It was his own picture; and in a moment his blood became as cold as ice. What had happened? He turned and looked at Dorian Gray with the eyes of a sick man.

'What does this mean?' cried Hallward in a strange voice.

'Years ago, when I was a boy,' said Dorian Gray, 'you met me and taught me to love my own beauty. One day I met a friend of yours who explained to me the wonder of youth, and you finished my portrait, which revealed to me the wonder of beauty. In a mad moment I made a wish, or perhaps you'd call it a prayer...'

'I remember it! Oh, how well I remember it! No, it's impossible. There must have been something wrong with the paint. I tell you, the thing is impossible.'

'What is impossible?' murmured the young man.

'You told me you'd destroyed it.'

'I was wrong. It has destroyed me.'

'I don't believe it's my picture.'

'Can't you see your ideal in it?' asked Dorian bitterly.

'There was nothing evil in my ideal, nothing shameful. This is the face of a satyr.'²

'It's the face of my soul.'

'What have I worshipped? It has the eyes of a devil.'

1. **grinning** : smiling, almost laughing.

2. **satyr** : in ancient Greek stories, a creature that was half man and half goat. Satyrs had great sexual desires.

'Each of us has Heaven and Hell in him,' cried Dorian.

'My God! If this is true and that's what you've done with your life, you must be even worse than people say.'

Hallward threw himself into an old chair and buried his face in his trembling hands. He could hear Dorian sobbing¹ at the window.

'Pray, Dorian, pray,' he murmured. 'The prayer of your pride was answered. The prayer of your repentance² will be answered too. I worshipped you too much. I'm punished for it. You worshipped yourself too much. We're both punished.'

'It's too late, Basil.'

'It's never too late. Let's pray together.'

'Prayers mean nothing to me now.'

'Don't say that. You've done enough evil in your life. Don't you see that repugnant thing staring at us?'

Dorian looked at the picture and suddenly an uncontrollable feeling of hatred for Basil Hallward came over him. He hated him more than he had ever hated anything in his life. He looked wildly around. His eyes fell on a knife lying on top of a cupboard.

He seized the knife, rushed towards Hallward and stabbed him in the neck, behind the ear. Dorian stabbed him again and again. There was a groan and then the horrible sound of someone suffocating. Hallward raised his arms three times. He stabbed him twice again but the man did not move. Something began to trickle³ on the floor — it was Basil's blood. Dorian threw the knife on the table and listened. The man was sitting with his head on the table. He seemed to be asleep.

1. **sobbing** : crying noisily.

2. **repentance** : feeling sorry for something you have done wrong.

3. **trickle** : flow in drops.



How quickly it had been done! He felt strangely calm. He picked up the lamp and left the room without looking at the murdered man. He felt that the secret of the whole thing was not to think about it. The friend who had painted the fatal portrait had gone out of his life. That was enough.

When he reached the library he saw the bag and coat. He hid them in a secret cupboard where he kept his own disguises:¹ he could easily get rid of them later. Then he pulled out his watch. It was twenty to two.

He sat down and began thinking. What evidence was there against him? Basil Hallward had left the house at eleven. No one had seen him come in again. His servant had gone to bed... Paris! Yes, Basil had gone to Paris on the midnight train, as he had intended. It would be months before anyone suspected anything. Everything could be destroyed long before then. He could get away with it.

Suddenly he had a thought. He put on his coat and hat, opened the door and slipped out. Then he began ringing the bell. After five minutes his servant appeared looking very drowsy.²

'I'm sorry to wake you up, Francis,' he said, 'but I forgot my key. What time is it?'

'Ten past two, sir.'

'Ten past two? How horribly late! You must wake me at nine tomorrow. I have some work to do.'

'All right, sir.'

'Did anyone call this evening?'

'Mr Hallward, sir. He stayed here until eleven and then he went to catch his train.'

1. **disguises** : clothes worn to hide one's real identity.

2. **drowsy** : sleepy.



'Oh, I'm sorry I didn't see him. Did he leave any message?'

'No, sir, except that he would write to you from Paris.'

'That is all, Francis.'

Dorian went into the library, took the Blue Book¹ from one of the shelves and began turning the pages. 'Alan Campbell, 152 Hertford Street, Mayfair.' Yes, that was the man he wanted.

1. **the Blue Book** : a book (with blue covers) published by the British government, listing the names and addresses of people (similar to a modern phone directory).

The text and beyond

1 Comprehension check

Answer the following questions.

- 1 Why did Dorian feel that Basil had a right to know everything about him?
- 2 What was Basil's first reaction when Dorian uncovered the painting?
- 3 How did Dorian explain the monstrous transformation of his portrait?
- 4 What did Basil compare the hideous face on the canvas to?
- 5 Why did Basil think they were both punished?
- 6 How did Dorian react to his uncontrollable hatred for Basil?
- 7 What did Dorian intend to do with Basil's coat and bag?

'He could get away with it.'

Look at this sentence from Chapter Nine:

'He could get away with it.'

To get away with something is a phrasal verb which means 'to not suffer punishment when you do something wrong'.

A phrasal verb is a combination of a verb and an adverb or preposition. Generally, the usual meaning of the verb is changed.

2 Phrasal verbs

Match the phrasal verb with the correct definition. Use a dictionary to help you.

- | | |
|--|---|
| 1 <input type="checkbox"/> to get away with | 2 <input type="checkbox"/> to get over |
| 3 <input type="checkbox"/> to get along with | 4 <input type="checkbox"/> to get round someone |
| 5 <input type="checkbox"/> to get down to | 6 <input type="checkbox"/> to get by |

- A to begin working on or discussing something seriously
 B to have a good relationship with someone

- C to manage with some difficulty
 D to recover from an illness or something upsetting
 E to persuade someone to do something they initially don't want to do
 F to do something wrong and not get punished or found out

3 Now fill in the gaps with the appropriate phrasal verb.

- 1 Her French isn't very good but when she visits her friend in Paris she can
- 2 We must doing some work.
- 3 'Mum doesn't want to let us go, but I can probably her.'
- 4 When she broke up with her boyfriend she was upset, but she was told she would it.
- 5 My cat and dog each other very well!
- 6 The man attempted to rob the bank but he didn't it.

4 Discussion

- A Discuss these themes in class. Look again at the final sentences in the chapter. Who do you think Alan Campbell is? What do you think Dorian's plan is? Compare your ideas in class.
- B With the brutal murder of Basil, Dorian degenerates from vice to murder. He becomes a criminal. His life seems to be a rapid descent into hell. Basil's murder can be interpreted as the inevitable conclusion of Dorian's inner conflict, since Basil represents an awakening of his conscience, which Dorian wants to repress. Yet he does not premeditate the murder; he kills Basil in an uncontrollable outburst of hatred. In your opinion, why does Dorian murder the painter?
- C At this point of the novel one can see a close similarity with Robert Louis Stevenson's gothic novel, *The Strange Case of Dr Jekyll and Mr Hyde*. Mr Hyde is the horrid, murderous double personality of Dr Jekyll, just as the repugnant face in the portrait can be seen as the corrupt, wicked double personality of Dorian Gray. Dorian says, 'Each of us has Heaven and Hell in him.' How do you

interpret this sentence? Do you think that each of us has a double personality – a good one and an evil one?

In literature, particularly gothic literature, there are several stories about characters with a double personality. Which one(s) do you know? Compare it/them with Dorian Gray by making a list of similarities and differences.

- D Dorian's fury leads him to stab Basil brutally and repeatedly. Yet immediately after the murder Dorian is calm and feels that 'the secret of the whole thing' is not to think about it. Unfeelingly and lucidly he plans his alibi. In your opinion, why doesn't Dorian want to think about the murder?

Before you read

1 Listening

Listen to the first part of Chapter Ten and fill in the gaps with the words you hear.

At (1) o'clock the next morning his servant came in and opened the curtains. Dorian was sleeping (2) with one hand under his cheek. He looked like a (3) As he opened his eyes a smile passed across his lips. Slowly he remembered the (4) of the night before, and for a moment the same (5) for Basil Hallward came back to him. The (6) man was still sitting upstairs, in the (7) now. He felt that if he continued thinking about it, he would go mad. He got up quickly, got dressed with more than usual (8) and had his breakfast. Then he went over to the table and wrote (9) One he put in his (10), the other he handed to his servant. 'Take this to (11), Francis, and if Mr Campbell is out of town, get his address.' He was (12)



CHAPTER 10

Alan Campbell

At nine o'clock the next morning his servant came in and opened the curtains. Dorian was sleeping peacefully with one hand under his cheek. He looked like a boy. As he opened his eyes a smile passed across his lips.

Slowly he remembered the events of the night before, and for a moment the same hatred for Basil Hallward came back to him. The dead man was still sitting upstairs, in the sunlight now.

He felt that if he continued thinking about it, he would go mad. He got up quickly, got dressed with more than usual care and had his breakfast. Then he went over to the table and wrote two letters. One he put in his pocket, the other he handed to his servant.

'Take this to 152 Hertford Street, Francis, and if Mr Campbell is out of town, get his address.'

He was nervous. Every second he kept looking at the clock. He

became horribly agitated. What if Alan Campbell was out of England? What if he refused to come?

Alan Campbell was an extremely intelligent young man. Science was his passion and he had a chemistry laboratory of his own. He was an excellent musician, too. They had met at Lady Berkshire's the night that Rubenstein¹ played there. They had been inseparable for eighteen months. Then suddenly people had noticed that they scarcely spoke when they met. Campbell had become sad and uninterested in music. Nobody knew what had happened between the two men. This was the man Dorian was waiting for. The suspense became unbearable. At last the door opened and his servant entered.

'Mr Campbell, sir.'

Dorian breathed deeply.

Alan Campbell walked in, looking very stern² and pale.

'Alan! This is very kind of you. Thank you for coming.'

'I'd decided never to enter your house again, Gray. But you said it was a matter of life and death.'

His voice was hard and cold. He took a chair by the table and Dorian sat opposite him. The two men were silent. Then Dorian spoke.

'Alan, in a locked room at the top of this house, a dead man is sitting at a table. He's been dead ten hours now. Don't look at me like that. Who the man is, why and how he died, isn't important to you. What you have to do is this—'

'Stop, Gray. I don't want to know anything more. Keep your

horrible secrets to yourself. I don't want to be mixed up¹ in your life. It doesn't interest me.'

'Alan, it will have to interest you. I'm very sorry, but you're the only man who can save me. You're a scientist. You know all about chemistry. You must destroy the body upstairs, so that nothing remains of it.'

'You're mad, Dorian, to make this monstrous confession. I'll have nothing to do with this matter. Do you think I'm going to ruin my reputation for you?'

'He committed suicide, Alan.'

'Who drove him to it?² You, I suppose!'

'Do you still refuse to do this for me?'

'Of course I refuse. I don't care what shame comes on you. You deserve it all. You've come to the wrong man. Go to some of your friends. Don't come to me.'

'Alan, it was murder; I killed him. You don't know how he made me suffer, although he may not have intended it.'

'Murder! Good God, Dorian, is that what you have come to? I won't report you to the police. It's none of my business, but I'll have nothing to do with it.'

'Wait a moment. All I ask of you is to perform a scientific experiment. Think of the position I'm in. We were friends once, Alan.'

'Don't speak about those days, Dorian. They're dead. I absolutely refuse to do anything.'

'You refuse?'

'Yes.'

'I beg you.'

1. **Rubenstein** : Russian Jewish pianist (1887-1982).

2. **stern** : very serious.

1. **mixed up** : involved.

2. **drove him to it** : caused him to do it.

'It's useless.'

A look of pity came into Dorian Gray's eyes. Then he took a piece of paper and wrote something on it. He read it twice, folded it and pushed it across the table. Then he got up and went over to the window.

Campbell looked at him in surprise, took the paper and opened it. As he read it his face became white and he fell back in his chair. A horrible sense of sickness came over him. After two or three minutes of terrible silence, Dorian came and stood behind him, putting his hand on his shoulder.

'I'm so sorry for you, Alan,' he murmured, 'but you leave me no alternative. I have a letter written already. Here it is. You see the address. If you don't help me, I'll send it. You know what the result will be. It's impossible for you to refuse now.'

Campbell buried his face in his hands. He was trembling.

'The thing has to be done. Face it and do it,' said Dorian.

'I can't do it,' he said mechanically.

'You have no choice.'

Campbell hesitated for a moment. 'Is there a fire in the room upstairs?'

'Yes, there's a gas fire.'

'I must go home and get some things from the laboratory.'

'No, Alan, you mustn't leave the house. Write on a piece of paper what you want and my servant will bring the things to you.'

Campbell wrote a few things on a piece of paper. Dorian gave it to his servant with the order to return as soon as possible.

As the clock struck one Campbell looked at Dorian Gray and said, 'You're wicked, absolutely wicked!'

'Alan, you've saved my life,' said Dorian.



'What a life! You've gone from corruption to corruption.'

At about two o'clock the servant returned with a large box filled with the things Campbell had asked for.

'You have the rest of the day to yourself, Francis.'

'Thank you, sir.'

When the servant left, the two men carried the box up the stairs. Dorian unlocked the door and looked at Campbell.

'I don't think I can go in, Alan,' he shuddered.

'I don't need you,' said Campbell coldly.

Dorian half opened the door and saw the face of the picture looking at him with its disgusting smile. The night before, for the first time in his life, he had forgotten to cover the fatal canvas. He rushed to cover it and then saw something that made him shudder with horror. On one of the hands there was a large red spot as if the canvas had sweated blood. It was horrible — more horrible than the silent thing sitting at the table. Dorian threw the cover on the portrait.

Campbell brought in the heavy box.

'Leave me alone now,' he said in a stern voice and Dorian left the room.

It was long after seven when Campbell came back into the library. He was pale but absolutely calm. 'I've done what you asked me to do,' he muttered. 'And now, goodbye. Let us never see each other again.'

'You've saved me from ruin, Alan. I can't forget that,' said Dorian simply.

As soon as Campbell had left he went upstairs. There was a horrible smell of nitric acid in the room. But the thing that had been sitting at the table was gone.

The text and **beyond**

1 Comprehension check

Answer the following questions.

- 1 Where was Basil's body the next morning?
- 2 Who was Alan Campbell and how did he first meet Dorian?
- 3 What happened to their relationship after eighteen months?
- 4 What did Dorian ask Alan to do?
- 5 Why couldn't Alan Campbell refuse to do what Dorian asked?
- 6 Approximately how many hours did Alan Campbell spend in the attic?

2 Discussion

- A Dorian Gray and Alan Campbell had had a close relationship that ended very badly: Wilde doesn't say why, and it is therefore left to our imagination. In your opinion, what happened to end their relationship and why does Alan dislike Dorian so intensely?
- B Like Basil, Alan is a victim of Dorian's wickedness and corruption. In fact, Dorian blackmails Alan and succeeds in getting him to destroy Basil's body. What do you think was written on the note Dorian gave Alan?

3 Characters

Alan and Basil have certain similarities: think of as many things as you can that Alan and Basil have in common, and then express a judgment on them.

ALAN	BASIL
.....
.....
.....
.....
.....

FCE 4 Poverty and wealth

Read the text below. Use the word given in capitals at the end of some lines to form a word that fits in the space in the same line. There is an example at the beginning (0).

'The East End and West End in 1890s London: different worlds'

The contrast between the East End and West End in London was the great contrast of the 1890s.

The (0) Inhabitants..... of the 'extreme east' part of London knew nothing of the western districts of the city and there was little (1) between the two classes that lived there: the working class in the east, the rich and affluent in the west.

Many (2) visiting the East End reported that it was a shocking place, an awful collection of slums and degradation. Such reports were common and were (3) The wealth and glitter of the west contrasted totally with the statistics of mortality and (4) present in the east.

Contemporary social observers such as Charles Booth recognised, however, that the social contrasts were not all to the (5) of the east. The artificial, very complicated existence of the rich often produced unhappiness and (6) In the east, many families fought every day for physical (7) and many despite this maintained a dignity and human (8) that struck many outside observers. One writer admired the 'unreasonable and (9) happiness in the middle of sordid conditions.'

INHABIT

COMMUNICATE

OBSERVE

CHALLENGE

POOR

ADVANTAGE

SUPERFICIAL

SURVIVE

VITAL

EXPECT

Oscar Wilde's London

Oscar Wilde arrived in London in the autumn of 1879 after having graduated from Oxford University. He rented rooms at 13 Salisbury Street. He was an ambitious young man and, as he once told a friend, 'Somehow or other I'll be famous, and if not famous, I'll be notorious.' During his seventeen years in London (autumn of 1879 – spring of 1897), Wilde became both famous and notorious.

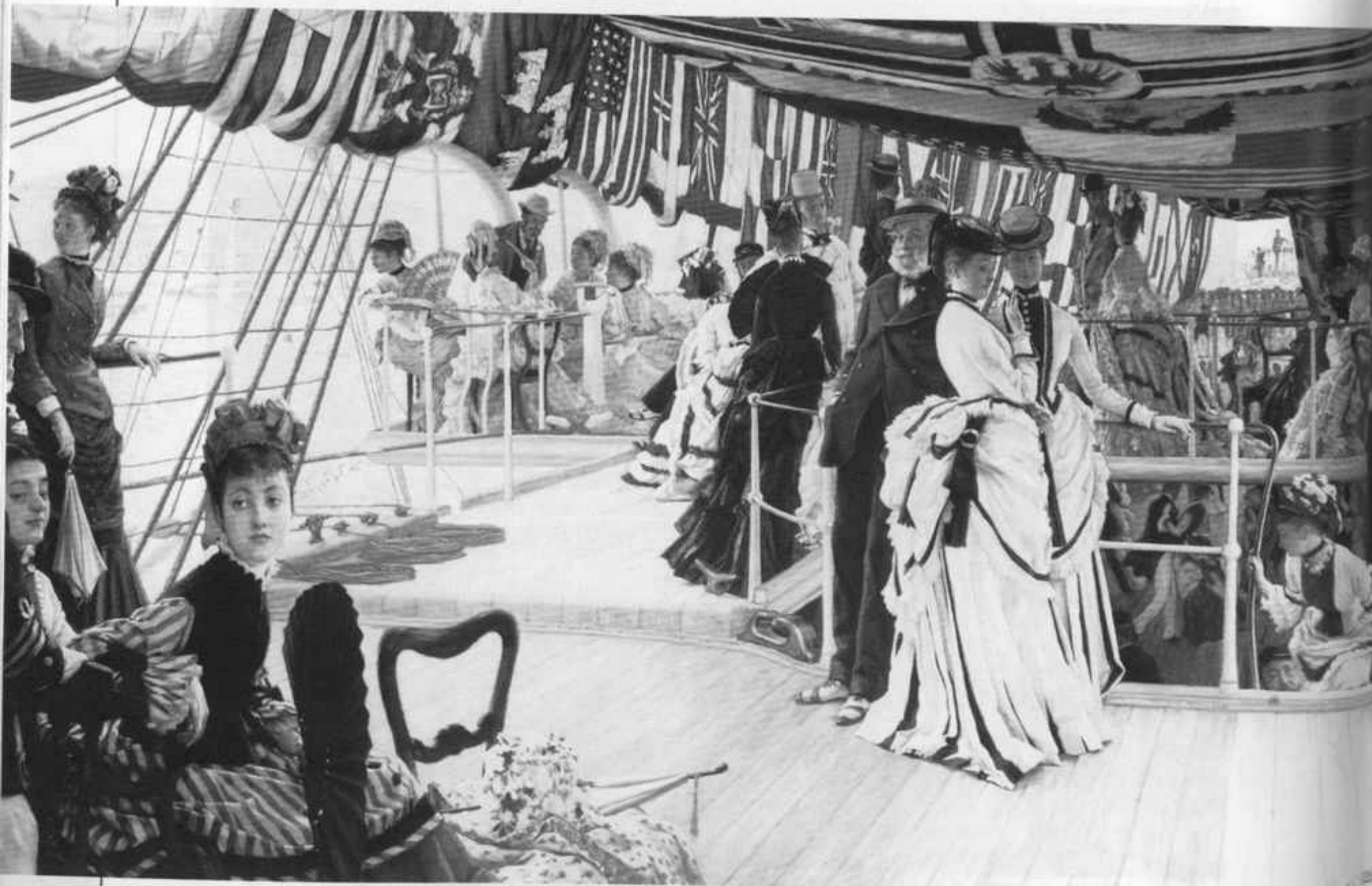
The year Wilde arrived the first electric street lighting was installed in Victorian London, a fast growing metropolis of about 4.7 million inhabitants.



The Bank and Royal Exchange, London (1887) by William Longsdail.

London was a city of extremes and contradictions. The new high society lived in fashionable, comfortable, elegantly furnished homes with many servants. These beautiful homes were located near the royal palaces, government offices and elegant shopping streets in the western part of the city. The new high society was rather ostentatious and, always perfectly dressed, enjoyed dining out at the best restaurants and going to the theatre, opera and ballet.

Their children received an education according to their sex. Girls were taught to draw, sew, sing and play the piano in preparation for marriage. Boys usually went to private schools such as Eton or Rugby, which prepared them for a career in politics or in careers such as law, medicine, public administration, and so on.



The Ball on Shipboard (c.1874) by James Tissot.



Street vendors in Victorian London.

The lower classes were mostly poor farm workers who came to London in search of work. They lived in the crowded, dirty slums of the East End where they endured hardship, hunger and illness. An entire family often lived in one dark, damp, dirty room without even heating and a bathroom.

Child labour was a sad reality of the poor classes, who had no money to spend on their children's education. Children often worked long hours in unhealthy, dangerous conditions and received very little money. People without work and without a home turned to begging, stealing and prostitution in order to live.

A great number of people worked at London docks¹ – a great international centre of world trade. It was this international trade that made the Empire rich and powerful, but most of its workers did not share the wealth. They remained poor and hopeless.

Some wealthy Victorians tried to help the poor and the homeless. In 1865 William and Catherine Booth established a mission in the East

1. **docks** : an area where ships are loaded and unloaded.

End. This later became the Salvation Army, which has since become a respected international organisation. In 1866 Dr Thomas Barnardo established a home for orphan boys in London.

The streets of London included both street vendors and sophisticated shops. Impressive buildings made of steel and glass were being built during this period, and the architecture of the city changed.

London's streets were often congested with heavy traffic until the advent of the 'tube' or underground railway, which made transportation fast and efficient. The first line was opened in 1863.

Lower-middle-class Londoners were able to escape from the crowded slums and go to live in the suburbs.

The theatre was the most popular form of entertainment for all social classes. There was a theatre for every taste and every pocket, from tragedy to music halls.

The New Savoy Theatre on the Strand, which opened in 1881, was the first public building in London to be lit by electricity. Suddenly everything in the theatre began to look different – the stage, plays, actors and audiences.

1 Comprehension check

Decide if the following sentences are right (A) or wrong (B). If there isn't sufficient information to answer A or B, choose 'Doesn't say' (C).


- | | A | B | C |
|--|--------------------------|--------------------------|--------------------------|
| 1 Oscar Wilde rented rooms at 13 Salisbury Street at a friend's house. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 2 In 1879 about 4.7 million people lived in London. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 3 The new high society lived in beautiful homes in the East End of London. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 4 They did not enjoy displaying their wealth. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |



The Private View of the Royal Academy (1881), detail, by William Powell Frith.

- | | A | B | C |
|--|--------------------------|--------------------------|--------------------------|
| 5 Certain sports were practised by the new high society. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 6 The lower classes were mostly farm workers in search of work. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 7 London was an international harbour that imported tea from India. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 8 William and Catherine Booth set up a home for orphan boys in London. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 9 The theatre was one of the most popular forms of entertainment. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 10 The New Savoy Theatre was the first theatre to be lit by electricity. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

The Opium Den¹

That evening, exquisitely dressed, Dorian Gray entered Lady Narborough's dining room. No one looking at Dorian Gray could possibly have believed that he had murdered a man. 

It was a small party and Dorian was glad to know that Lord Henry was going to be there, too. His head ached and at dinner he could not eat anything. He drank champagne eagerly but his thirst seemed to increase.

'Dorian,' said Lord Henry at last, 'what's the matter with you tonight?'

'I'm tired, Harry, that's all. I think I'll go home now.'

When he returned home Dorian opened the secret cupboard where he had hidden Basil Hallward's coat and bag. He threw

1. **Den** : (here) centre or meeting place for unlawful activity. Opium is a powerful, illegal drug.

them into the big fire that was burning in the library. The smell of burning clothes and burning leather was horrible. In three-quarters of an hour the fire had destroyed everything.

Dorian felt tired and sick, but suddenly his eyes became strangely bright and his lips began to tremble. He needed to escape from reality for some time. He needed to forget what he had done.

He got up from the sofa and went into his bedroom. When he came out at midnight he was wearing old, common clothes and a large scarf covered his face. He went out of the house quietly. In Bond Street he found a carriage and in a low voice gave the driver an address. The man shook his head. 'It's too far for me.'

Dorian gave him a gold coin and said, 'You'll get another if you drive fast.'

'All right, sir,' answered the man, 'You'll be there in an hour,' and he drove rapidly.

A cold rain began to fall and the street-lamps looked ghastly¹ in the mist. The moon hung low in the sky like a yellow skull.²

Lying in the carriage Dorian repeated to himself the words that Lord Henry had said to him on the first day they met: 'To cure the soul by means of the senses, and the senses by means of the soul.' Yes, that was the secret. The hideous hunger for opium began to eat at him. His throat burned. He had often tried it and would try it again now. There were opium dens where one could forget, dens of horror where the memory of old sins could be destroyed by the madness of new sins.

1. **ghastly** : frightening.

2. **skull** : bone of the head that encloses the brain.

After the long ride he got out of the carriage and knocked on the door of a small, dirty house. He entered a long, low room. There were men lying on the filthy floor, and in a corner a sailor was sitting at a table, with his head buried in his arms. At the end of the room there was a staircase leading upstairs. As Dorian climbed the steps, the heavy smell of opium came to meet him. He smiled with pleasure.

When he entered he noticed a young man with yellow hair smoking a long thin pipe. 'Adrian Singleton, are you here?' murmured Dorian.

'Where else could I be?' answered the young man. 'No one speaks to me any more. But I don't care, because as long as one has this stuff¹ one doesn't want friends.'

Dorian shuddered and looked at the grotesque things that lay on the old mattresses. He wanted to leave. Memory was eating his soul away. From time to time he seemed to see the eyes of Basil Hallward looking at him. He wanted to escape from himself.

As he was leaving a woman shouted, 'There goes the devil's friend!'

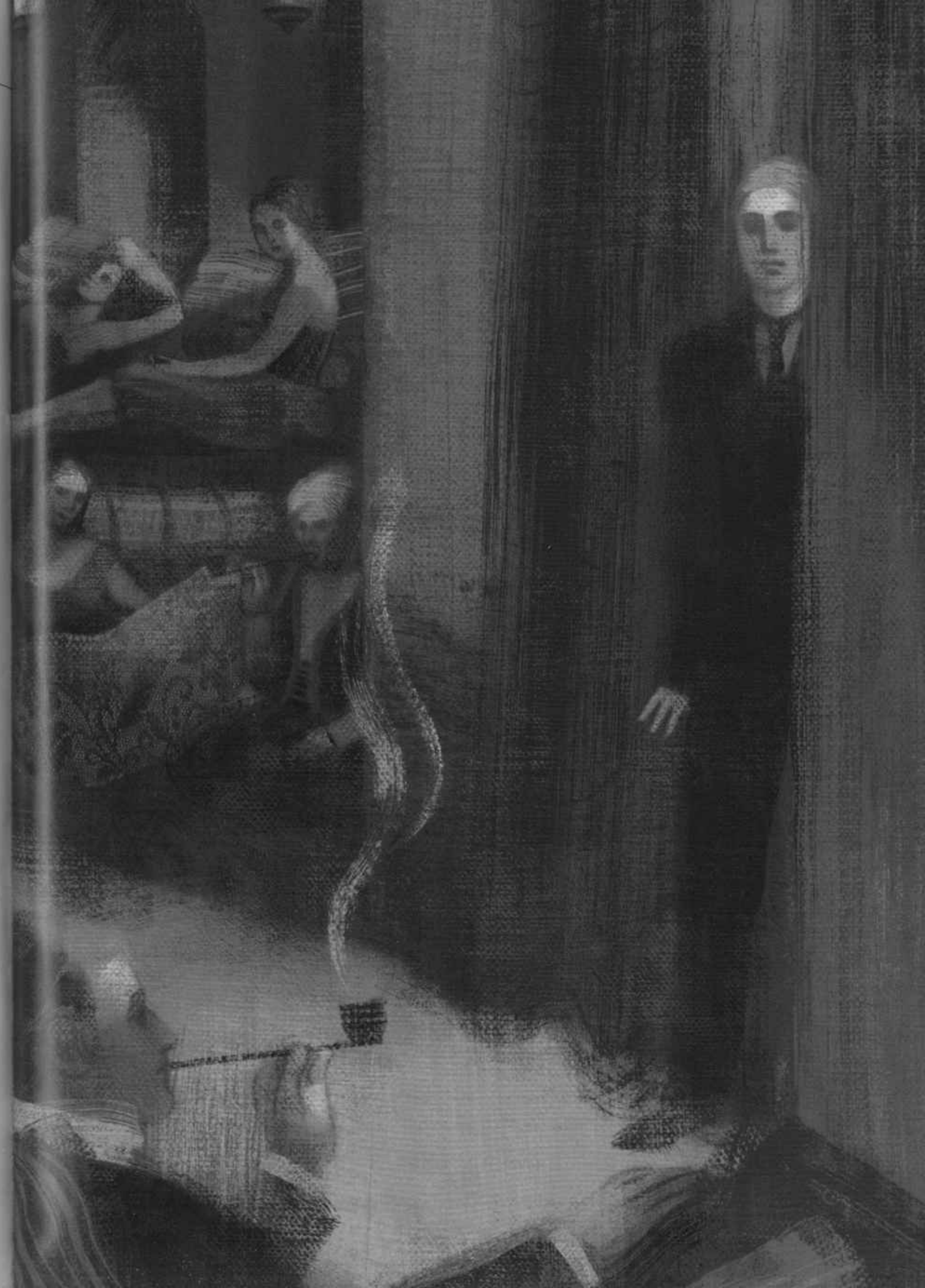
'Curse you!' answered Dorian. 'Don't call me that.'

'Prince Charming is what you like to be called, isn't it?' she shouted.

The sailor who had been sitting in a corner jumped to his feet as she spoke and looked wildly around. Dorian had just gone out and the sailor hurried after him.

Dorian Gray walked quickly along the road, but as he reached

1. **stuff**: substance (here, opium).





the corner a brutal hand closed around his throat. Dorian fought wildly for his life. Then he saw a pistol pointing at his head.

'What do you want?' he gasped.

'Keep quiet or I'll shoot you.'

'You're mad. What have I done to you?'

'You destroyed the life of Sibyl Vane,' answered the sailor, 'and Sibyl Vane was my sister. She killed herself because of you. For years I've looked for you, but I only knew the name she used to call you — Prince Charming. I heard your name by chance tonight. Pray to God because tonight you're going to die.'

Dorian Gray was sick with terror.

'I never knew her. You're mad,' he stammered.¹ Suddenly a wild hope crossed his mind. 'Stop!' he cried. 'How long ago did your sister die?'

'Eighteen years ago,' James Vane replied.

'Eighteen years!' laughed Dorian Gray. 'Take me to the light and look at my face.'

James Vane hesitated and then pushed him towards the light, and he saw the face of a boy of twenty, with all the purity of youth. It was obvious that he was not the man who had destroyed her life.

'My God!' cried James Vane. 'I nearly murdered you! Forgive me, sir.'

'Go home and put that pistol away before you get into trouble,'² said Dorian, turning around and walking away.

James Vane stood on the road in horror. Then a woman's hand touched his arm.

'Why didn't you kill him? He's evil,' she said.

'He isn't the man I'm looking for. The man whose life I want must be nearly forty now. This one is little more than a boy.'

The woman gave a bitter laugh. 'Little more than a boy! It's eighteen years since Prince Charming made me what I am.'

'You're lying,' cried James Vane.

'By God, I'm telling the truth. I met him eighteen years ago. He hasn't changed since then.'

With a cry, James Vane ran to the corner of the road, but Dorian had disappeared, and the woman had vanished³ as well.

1. **stammered** : spoke with repeated sounds because of fear or nervousness.
2. **get into trouble** : do wrong things that have a bad consequence.
3. **vanished** : disappeared.

The text and **beyond**

1 Comprehension check

Answer the following questions.

- 1 What did Lord Henry notice about Dorian Gray at Lady Narborough's dinner?
- 2 How did Dorian get rid of Basil's coat and bag?
- 3 Describe Dorian's physical and mental state.
- 4 What did he decide he needed?
- 5 Describe the opium den.
- 6 Who was the sailor and why did he jump to his feet?
- 7 What happened on the street?
- 8 How did Dorian save his own life?
- 9 What did the woman tell James Vane?
- 10 What did James Vane realise about Dorian?

'We saw him get into the carriage and leave.'

The base form is used when the action is perceived from the beginning to the end.

We **saw** him **get** into the carriage and leave.

The *-ing* form is used when the action is perceived as it is happening, but we do not perceive all of the action, from the beginning to the end.

Can you **hear** the children **laughing**?

2 Verbs of perception + base form or *-ing* form

James was sitting in the park. Write what he saw, heard, etc. Look at the examples:

- 0 A child sat down by the pond.
James watched a child (him) sit down by the pond.
- 00 A woman was singing to her baby.
He heard her singing to her (the) baby.
- 1 A ball fell into the bushes.
He saw

- 2 Two boys were playing football.
He watched
- 3 A bird was singing in the tree.
He listened to
- 4 Someone touched his shoulder.
He felt
- 5 Storm clouds were approaching from the sea.
He noticed

3 Writing

There were opium dens in London and other European cities during the 19th century. Different classes of people went there.

In the European literary world some famous writers and poets, for example, the French poets Baudelaire, Rimbaud and Verlaine, wrote under the influence of opium and other drugs.

The famous English writer Thomas De Quincey wrote *Confessions of an English Opium Eater* (1821), which contains vivid pages of his experiences, particularly his opium-induced dreams. Another English poet, Samuel Taylor Coleridge, was an opium addict. He himself said that he wrote *The Rime of the Ancient Mariner* (1798) under the influence of this drug.

Do you know of other artists who have used drugs to enhance their sensory perception?

4 Discussion

Today some modern rock groups such as 'Nirvana' with Kurt Cobain and 'The Doors' with Jim Morrison have a history of drug use and abuse.

Do you know the lyrics of *Something in the Way* by Nirvana, or *The End* by The Doors? If not, find them on the Internet. Do the lyrics refer to drug use or experiences? If so, what is the message the rock group wants to give? Do you agree with this message?

Before you read

11 1 Listening

Listen to Chapter Twelve and decide whether the statements are true (T) or false (F).

- | | T | F |
|---|--------------------------|--------------------------|
| 1 Dorian and Lord Henry were having lunch together. | <input type="checkbox"/> | <input type="checkbox"/> |
| 2 Lord Henry doesn't want Dorian to change. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3 Lord Henry thinks it is impossible to be good in the country. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4 Dorian wanted to protect a young girl's reputation. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5 Lord Henry is impressed by Dorian's action. | <input type="checkbox"/> | <input type="checkbox"/> |
| 6 There are four things people are talking about in London. | <input type="checkbox"/> | <input type="checkbox"/> |
| 7 There are different theories about Basil's disappearance. | <input type="checkbox"/> | <input type="checkbox"/> |
| 8 Lord Henry believes Basil was murdered. | <input type="checkbox"/> | <input type="checkbox"/> |
| 9 Lord Henry understands Dorian's secret of eternal youth. | <input type="checkbox"/> | <input type="checkbox"/> |
| 10 Dorian doesn't want Lord Henry to lend the book to other people. | <input type="checkbox"/> | <input type="checkbox"/> |
| 11 Dorian worried more about his soul than about the death of three people. | <input type="checkbox"/> | <input type="checkbox"/> |
| 12 The portrait had not changed. | <input type="checkbox"/> | <input type="checkbox"/> |

Now read Chapter Twelve and correct the false statements.



CHAPTER 12 The Metamorphosis

One spring evening Dorian Gray and Lord Henry were dining together. 'Don't tell me you're going to be good. You're perfect – don't change,' cried Lord Henry. 11

'No, Harry, I've done too many terrible things in my life. I'm not going to do them any more. I began my good actions yesterday in the country.'

'Anybody can be good in the country,' said Lord Henry, smiling. 'There are no temptations there. But tell me about your good action.'

'Some time ago I met a girl in a village. She was very beautiful, like Sibyl Vane. Do you remember her? We fell in love and during the wonderful month of May I went to see her. She was ready to run away with me, but I said no. I didn't want to ruin her life. I left her as flower-like as I found her.'

'So you broke her heart and this was your good action,' said Lord Henry, laughing.

'Harry,' cried Dorian, 'you're horrible! Of course she cried but her reputation is safe. Let's talk about other things. What's happening in London?'

'People are still discussing poor Basil's disappearance.'

'I thought they'd be tired of that by now,' said Dorian.

'Not yet, although there are plenty of other things to talk about — there's my divorce case and Alan Campbell's suicide. But poor Basil still interests them. Scotland Yard insists that Basil left for Paris, but the French police declare that Basil never arrived there.'

'Don't people say that he was murdered?' asked Dorian.

'Some newspapers do, but it doesn't seem probable.'

'What would you say if I told you that I murdered Basil?' asked Dorian. He watched Lord Henry carefully.

'No, Dorian, you wouldn't murder anyone. All crime is vulgar, just as all vulgarity is crime. Ordinary people murder because it's their way of finding the extraordinary pleasure that art gives us. But enough of Basil. What happened to the portrait that Basil painted of you? Oh, yes, I remember, you said it had been stolen. What a pity!'

'I never really liked it.'

'Tell me the secret of your eternal youth, Dorian. You look like the day I first met you. I wish I could change places with you. Life has been your art.'

'Yes, life has been wonderful, but I'm not going to have the same life. You don't know everything about me. If you did, even you would turn from me. Don't laugh!'

'You and I will always be friends,' said Lord Henry.

'Yet you poisoned me with a book once. Harry, promise me that you'll never lend that book to anyone. It does harm.'

Lord Henry looked at the moonlit garden.

'Let's go to the club.'

'I'm tired tonight. I want to go to bed early. I'll see you tomorrow.'

One evening when Dorian Gray arrived home he threw himself on the sofa and began to think. Was it really true that one could never change? He had filled his mind with corruption, committed horrible crimes and had been an evil influence on others. Was there no hope for him?

Why had he ever made that monstrous wish about the picture? He had kept his youth and beauty, but he had paid a terrible price.

He picked up a mirror and looked at his face. It disgusted him and he threw the mirror on the floor, where it broke in a thousand silver pieces.

James Vane, Alan Campbell, Basil Hallward would soon fade away. It was the death of his own soul that tormented him. He wanted a new life. Then he remembered the country girl. He had not destroyed her innocence. He had done one good thing and he wondered if the portrait had changed.

Perhaps if his life became pure he would be able to cancel every sign of corruption from the portrait. He took the lamp and went upstairs to look at it. He entered quietly and removed the cover.

A cry of pain and anger came from him. He could see no change, except that in the eyes there was now a look of falsity

and on the mouth a smile of hypocrisy. The thing was more horrible than before. It was only out of vanity and hypocrisy that he had spared¹ the young girl.

But was the murder going to torment him all his life? Should he confess and be put to death? Never! The picture was the only evidence against him — he would destroy it! He looked around and saw the knife that had stabbed Basil Hallward. He would destroy the past. He seized the knife and stabbed the picture with it.

There was a horrible, agonising cry and a crash. The servants woke and talked in low, frightened voices. They went up to the room and knocked, but there was no reply. They could not open the door so they climbed down from the roof and entered through the window.

When they entered they found the splendid portrait of their master in all his exquisite youth and beauty. Lying on the floor was a dead man with a knife in his heart. He was hideously ugly and old. It was not until they examined his rings that they recognised who it was.

1. spared : not put in danger.



The text and **beyond**

1 Comprehension check

Answer the following questions. Choose the best answer, A, B or C.

- Dorian told Lord Henry that he
 - was perfect and that he had no intention of changing.
 - wanted to change.
 - he wanted to stay in the country.
- Dorian saved the village girl's reputation by
 - not going away with her.
 - giving her some money.
 - promising to marry her one day.
- Lord Henry thought that Basil's portrait
 - had been destroyed in a recent fire.
 - had been taken by thieves.
 - had been sold in Paris.
- Dorian threw his mirror to the floor because
 - it revealed a change in his perfect beauty.
 - he saw Basil's face in it.
 - his own face disgusted him.
- Dorian wondered if the portrait had changed because
 - he had saved the country girl's reputation.
 - he had not seen Lord Henry as often as in the past.
 - he had decided to lead a new life.
- Dorian uttered a cry of pain and anger when he saw
 - Basil's face in the portrait.
 - blood all over the canvas.
 - that the face in the portrait looked hypocritical.
- He decided to destroy the portrait because
 - it was the only evidence against him.
 - the police were coming to search his house.
 - it was the only way to save his soul.

'I wish I could change places with you.'

Look at the following sentence from Chapter Twelve:
'I wish I could change places with you.'

After the verb 'wish' we use the past tense when we talk about facts in the present that we cannot change.

2 To wish + past simple

Complete these sentences. There is an example at the beginning (0).

- John doesn't have time to finish his homework.
He says: 'I wish I had more time to finish my homework.'
- Sarah doesn't know the answer to a test question and says:
'I wish the answer to that question.'
- Jim is visiting Spain but he doesn't speak Spanish.
He says:
- Elizabeth doesn't know how to dance and says: 'I
.....'
- Mike and Sue want to go to the park but it's raining.
Sue says: 'I

Write three sentences with 'wish' that express what you are unhappy about. Compare them in class.

3 Speaking

Beauty and youth are central themes of this 19th-century novel. Today society is extremely concerned with youth, good looks and physical fitness. The image of the 'successful individual' that the media project is one of youth, attractiveness and perfection. Aggressive advertising campaigns convince us to buy products that promise to improve our image. More and more people go to plastic surgeons, health spas and gyms. Discuss this subject in class.

On a scale of one to ten, where would you place:

- | | | | |
|--------------------|--------------------------|------------------------|--------------------------|
| 1 physical beauty? | <input type="checkbox"/> | 2 spiritual beauty? | <input type="checkbox"/> |
| 3 youth? | <input type="checkbox"/> | 4 physical perfection? | <input type="checkbox"/> |

Do you agree with the idea of 'youth at all costs'? Why/Why not? Are you satisfied with the way you look? How would you improve your looks?

1 Highlights

What do you think are the three most memorable events in *The Picture of Dorian Gray*? Compare your ideas with a partner. What makes them memorable?

2 Summary

The table below summarises the 22 main events of the story. Ten events are missing. Complete the events.

Chapter	Event number	Event
1	1	Basil tells Lord Henry about Dorian Gray, the subject of the portrait and how he had met him.
2	2	
	3	
3	4	Lord Henry visits his uncle, Lord Fermor, to find out more about Dorian.
	5	
4	6	Sibyl tells her family about her love for her 'Prince Charming'.
	7	
5	8	Dorian, accompanied by Basil and Lord Henry, sees Sibyl's poor performance at the theatre.
	9	
	10	Dorian notices a change in the portrait for the first time.
6	11	
	12	Lord Henry tells Dorian about Sibyl's suicide.
	13	Dorian decides to dedicate his life to immorality.
7	14	Basil Hallward confesses to Dorian his love for him.
	15	
	16	Dorian is fascinated by a book Lord Henry sends him.
8	17	

Chapter	Event number	Event
9	18	Basil is horrified at the sight of the change in his portrait of Dorian.
	19	
10	20	Dorian blackmails Alan Campbell into disposing of Basil's body.
11	21	Dorian is nearly killed by James Vane outside an opium den.
12	22	

3 Summary

Choose one of the last six chapters (from Chapter Seven to Chapter Twelve) and summarise it for someone who does not know the story. This means introducing extra information about characters and objects, as in the example below:

Chapter Seven, Event 14

Basil Hallward, an artist, confesses his love to Dorian Gray, a handsome young man whose portrait Basil had painted.

4 Discussion

'Wilde said that Lord Henry represented his evil alter ego and Basil Hallward the man Wilde really thought he was.'

If this is the case, who was Dorian Gray? Discuss your ideas about the writer's relationship to Dorian Gray. Summarise your ideas in a composition of between 120-180 words.

FCE 5 Reading

Read this conversation between three critics discussing Oscar Wilde and *The Picture of Dorian Gray*, in particular. For questions 1-8, choose from the three names in the box (A, B or C). There is an example at the beginning (0).

- A Michael Cunningham B Steven Perrett C Emma Jay

Which person states the following opinions? There is an example at the beginning (0).

- 0 A Oscar Wilde was an expert at manipulating the media.
 1 The idea of being a celebrity already existed in the late nineteenth century.
 2 Oscar Wilde would have been successful on television.
 3 Oscar Wilde would have sympathised with some late 20th- and early 21st-century campaigns.
 4 Wilde's poetry deserves recognition.
 5 Wilde the critic deserves recognition.
 6 Wilde's only novel is not his best work.
 7 Wilde lived in a period similar to our own.
 8 Wilde anticipated a modern obsession.

Going Wilde: the genius who anticipated the excesses of the 20th century.

Michael Cunningham: It's extraordinary to think that Oscar Wilde, who died in 1900, was really a 20th-century figure. He was famous for being famous, a concept unknown at the time. He anticipated the power of celebrity in an age of entertainment and spectacle. He knew how to work the media.

Steven Perrett: I think you're right. However, the idea of celebrity was certainly present in late Victorian England despite the absence of media channels such as television. The popular press was already a powerful media instrument and Wilde was not able to manage it in the scandal that ultimately ruined his life.

Emma Jay: Television would have been perfect for Wilde. The fact that his life still interests filmmakers is proof of that. Most chat show hosts would give anything to have him!

Michael Cunningham: Television is one aspect of the late 20th century which might have appealed to Wilde. I think there are others. I can imagine him being strongly committed to campaigns against the hypocrisy regarding private behaviour that is so typical of Anglo-Saxon culture.

Emma Jay: One thing which distinguishes Wilde from his late 20th-century media personalities would be substance. Art for art's sake is fine but deep down Wilde believed that artists had to do something, something substantial. The body of his work proves that.

Steven Perrett: Absolutely! His credentials as a poet for instance. He had an acute mind and strong curiosity for life. Both provided him with the tools for the job of writer.

Michael Cunningham: His criticism is interesting. His essay 'The Critic as Artist', in particular, argued that a work of criticism has more to do with autobiography than the work it analyses. Many critics would recognise themselves in that observation, I think.

Emma Jay: I find *Dorian Gray* a little over-rated, possibly because it's his only novel. Wilde's real strength lies in his quartet of plays, *Lady Windermere's Fan*, *A Woman of No Importance*, *An Ideal Husband*, and *The Importance of Being Earnest*, the funniest in the English language since Shakespeare in my opinion.

Steven Perrett: Where I feel Wilde was modern was that he, too, was a creature of a time of uncertainty, the period between one century and another.

Michael Cunningham: Where Wilde was totally modern, if we can use that word, was in his anticipation of one of the obsessions of our times: the cult of youthful beauty. If for only this, *The Picture of Dorian Gray* continues to be a fascinating description of totally modern phenomena.

This reader uses the **EXPANSIVE READING** approach, where the text becomes a springboard to improve language skills and to explore historical background, cultural connections and other topics suggested by the text.

The new structures introduced in this step of our **READING & TRAINING** series are listed below. Naturally, structures from lower steps are included too. For a complete list of structures used over all the six steps, see *The Black Cat Guide to Graded Readers*, which is also downloadable at no cost from our website, www.blackcat-cideb.com or www.cideb.it.

The vocabulary used at each step is carefully checked against vocabulary lists used for internationally recognised examinations.

Step Five B2.2

All the structures used in the previous levels, plus the following:

Verb tenses

Present Perfect and Past Perfect Simple:

negative duration (*haven't ... for ages*)

Present Perfect Continuous: recent activities

leading to present situation

Past Perfect Continuous

Verb forms and patterns

Passive forms: Past Perfect Simple;

with modal verbs

Reported speech introduced by more examples

of precise reporting verbs (e.g. *threaten, insist, complain*)

Wish and *if only* + past tense

It's time + past tense

Modal verbs

Should(n't) have, ought (not) to have:

duty in the past

Must have, can't have, may have, might have,

could have: deduction and probability in the past

Types of clause

3rd conditionals with *unless*

Mixed conditional sentences

Complex sentences with more than one subordinate clause

Available at Step **Five**:

- **The Age of Innocence** Edith Wharton
- **Emma** Jane Austen
- **Frankenstein** Mary Shelley
- **Gothic Short Stories**
- **The Grapes of Wrath** John Steinbeck
- **Great Expectations** Charles Dickens
- **The Great Gatsby** F. Scott Fitzgerald
- **Heart of Darkness** Joseph Conrad
- **Jane Eyre** Charlotte Brontë
- **Middlemarch** George Eliot
- **The Murders in the Rue Morgue and The Purloined Letter** Edgar Allan Poe
- **Pamela** Samuel Richardson
- **A Passage to India** E. M. Forster
- **Persuasion** Jane Austen
- **The Picture of Dorian Gray** Oscar Wilde
- **The Portrait of a Lady** Henry James
- **Pride and Prejudice** Jane Austen
- **The Problem of Cell 13** Jacques Futrelle
- **Robinson Crusoe** Daniel Defoe
- **A Room with a View** E. M. Forster
- **The Scarlet Letter** Nathaniel Hawthorne
- **Sense and Sensibility** Jane Austen
- **Sons and Lovers** D. H. Lawrence
- **A Tale of Two Cities** Charles Dickens
- **The Taming of the Shrew** William Shakespeare
- **Tess of the D'Urbervilles** Thomas Hardy
- **Vanity Fair** William Thackeray
- **Wuthering Heights** Emily Brontë